

# THE LITERARY GAZETTE

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## TO READERS.

In closing the last page of the 31st Volume of the LITERARY GAZETTE, it may be allowed to offer a slight retrospect and a few observations on the Periodical Literature of the day, which has grown upon the experiment first successfully tried by this Journal in the year 1817.

To that example and success the Public owe the vast mass of serial publications which now pervade the land; some formed exactly on the original model, and others varying from it in several features and degrees; but all uniting, more or less, in the principle of disseminating useful literary and scientific information among the People. Even the newspapers devoted to politics, sports, or other extraneous pursuits have partially adopted it, and notices of Books, Scientific Discoveries, and the Fine Arts occasionally appear intermingled with their contents. It cannot be denied, we think, that all this is likely to contribute to the general intelligence, and be productive of National good.

But we confess, it strikes us, that the distinct class of periodical writing most nearly allied to such a Paper as the LITERARY GAZETTE, has not acquired that extent of circulation which it ought to reach in a great community desirous of knowledge. When we see statements of forty or fifty thousand copies being issued by very commonplace miscellanies, mixtures of all sorts, we consider it strange and unfortunate that a similar fortune should not attend those which, by mature systematic arrangement, unceasing diligence, large expenditure, and the employment of eminent talent, aim at supplying, and do supply, a continuous stream of intelligence worthy of every inquiring mind. Without depreciating more miscellaneous and uncertain channels (all well in their way), we may, we trust without vanity, be allowed to stand up for the merits of such as have followed our own plan. By it, even the learned, the philosophical, the connoisseur, the individual in society, are kept up to the latest in their acquaintance with the progress of all rational and interesting pursuits (let us repeat, collected from all ends of the world, and disposed on a clear and comprehensive SYSTEM)—an advantage which no personal research could near. But the still more important results of such reading are to be traced in rising families, from the humblest of the middle orders to the wealthiest and highest in rank. If we could detail many instances within our own cognizance of the different fates of youths of both sexes, on the one hand, trained by the habitual perusal of the truly instructive Periodicals (whether confirming their bias towards some judicious line of life, or informing them on topics of universal profit)—and, on the other hand, left untutored, or to the mere trifling or senseless haunts of the hour,—it would be a lesson of extreme impressiveness to teachers and parents. Provision, advancement, and honours, are gained or lost to thousands upon this single ground.

Reverting to the multitude of ephemeral productions which amuse or distract the taste and judgment, there are, no doubt, causes which tend much towards their diffusion. Every railroad station and steamboat wharf has become a Paternoster-row of stationary, or itinerant vend-ers; and travellers pick up whatever may be likely to divert the time of their journey. The very low prices, also, of several very respectable papers, are their just and deserving recommendations. But still, for effects worthy the grave attention we have, in these remarks, endeavoured to excite, we must adhere to our opinion, that the habitual cultivation of the youthful mind by such easy and attractive means is a desideratum of much private and national consequence.

With regard to the LITERARY GAZETTE itself we have little to say. It has spared no pains to do its professed duty and redeem its pledges of improvement from time to time. In May 1836, No. 1009, the relaxation of the Stamp Laws enabled it (after 90 years of great public encouragement) to reduce its price from 1s. to 8d.; and in January

1846, after another ten years of popular favour, it felt itself bound to comply with the feeling of the age for cheapness, and again reduced its price to the minimum of 4d. unstamped, and 5d. stamped to go free by post, whilst it permanently increased its size and inserted much additional matter. In this condition it abides the continuance, and hopes the increase, of its sphere of utility, by its anxious and extended efforts to diffuse wholesome and beneficial views of whatever tends to the progress of society and the improvement of mankind throughout the civilized globe.

LITERARY GAZETTE OFFICE,  
5, Catherine Street, Strand.

## REVIEWS OF NEW BOOKS.

MR. TAYLOR'S NEW WORKS.

*Notes from Life. In Six Essays.* By Henry Taylor, Author of "Philip van Artevelde." John Murray.

This volume has somewhat surprised us. "We had heard of Philip drunk and Philip sober; but we were not prepared for Philip Van Artevelde, poet, and his author prosaic. There is no poetry in this book, and we wonder that its writer should ever have issued a poetic thought or line; but our wonder increases when we look at his statement, that these *Notes* were originally meant for ideas to be wrought into dramatic compositions. How the metal could have been transmuted we know not; and until we do see a silk purse made into a sow's ear, we cannot credit the possibility of converting axioms of such worldly prudence, not to say selfishness, into the generous glow and prodigal liberality of song:

"For more than twenty years," says Mr. Taylor, "I have been in the habit of noting these results as they were thrown up, when the facts and occurrences that gave rise to them were fresh in my mind. A large portion of them I would more willingly have transfused into dramatic compositions. Year after year I have indulged the belief that I might find health, leisure, and opportunity for doing so, and I do not yet relinquish the hope that I may gain the time for further efforts of that nature before I lose the faculty: but the years wear away, and though I do not hold that youth is the poet's prime, yet I feel that after youth the imagination cannot be put on and taken off with the same easy versatility,—that a continuous absorption in the dramatic theme is more indispensable to its treatment, and that, consequently, such pursuits come to be less readily combined with other avocations. Other avocations I am unable to discard, and lest, therefore, I should never be in a condition to realise a better hope, I have put into this prosaic form such of my reflections on life as I have thought worthy in one way or another to be preserved."

The *Essays* are upon "money," where a poet's imagination and invention might have stepped in to "Humility and Independence"—the former a poetic farce, the latter a poetic impossibility: "Choice in Marriage," of which poetry knows nothing: "Wisdom," O Solomon! "Children," not of the brain, but of the body; and "The Life Poetic," which is rather a jumble.

On the money subject—and it is at this "crisis" (as if not before) the subject of all others—the author of Van Artevelde observes, *inter alia*:

"The art of living easily as to money, is to pitch your scale of living one degree below your means. Comfort and enjoyment are more dependent upon easiness in the detail of expenditure, than upon one degree's difference in the scale.

"Guard against false associations of pleasure with expenditure,—the notion that because pleasure can be purchased with money, therefore money cannot be spent without enjoyment. What a thing costs a man is no true measure of what it is worth to him; and yet how often is his appreciation governed by no other standard, as if there were a pleasure in expenditure *per se*."

"Let yourself feel a want before you provide against it. You are more assured that it is a real want; and it is worth while to feel it a little in order to feel the relief from it."

"When you are undecided as to which of two courses you would like best, choose the cheapest. This rule will not only save money, but save also a good deal of trifling indecision."

The last argument is conclusive of these truly prudential considerations. Agreeing in all that precedes, we differ from the author on that point. We would rather, for choice, choose the dearest, as the wiser alternative. Conveyance to the Derby, dog-cart seven shillings; well-appointed cab, a sovereign. Dog-cart, says Van Artevelde: cab, say we! Cab does the business: dog-cart breaks down—breaks your shins or head, and you never get to the end of your journey. "Choose the cheapest," and save the money and trifling indecision. Here follow objections to a system which, though not overlaudable on abstract principles, is nevertheless productive of a great deal of good, which would not otherwise be done. £100 given out of vanity to a useful charity, does not relieve less distress than £100 subscribed by a perfect saint:

"There are," says Mr. Taylor, "some other ways of the world in this matter of charity, which proceed, I think, upon false principles and feelings,—charity dinners, charity balls, charity bazaars, and so forth; devices (not even once blessed) for getting rid of distress without calling out any compassionate feeling in those who give or any grateful feeling in those who receive. God sends misery and misfortune into the world for a purpose; they are to be a discipline for His creatures who endure, and also for His creatures who behold them. In those they are to give occasion for patience, resignation, the spiritual hopes and aspirations which spring from pain when there comes no earthly relief, or the love and gratitude which earthly ministrations of relief are powerful to promote. In these they are to give occasion for pity, self-sacrifice, and devout and dutiful thought,—subduing—for the moment at least—the light, vain, and pleasure-loving motions of our nature. If distress be sent into the world for these ends, it is not well that it should be shuffled out of the world without any of these ends being accomplished; and still less that it should be made the occasion of furthering ends in some measure opposite to these; that it should be danced away at a ball, or feasted away at a dinner, or dissipated at a bazaar. Better were it, in my mind, that misery should run its course with nothing but the mercy of God to stay it, than that we should thus corrupt our charities."

What canting is this! God works the mysterious and beneficent ways of providence by the follies, the vices, and the crimes of mankind, as much as by their wisdom and their virtues. Is no good to be done except by the pure? Good is at an end. "The mercy of God to stay misery," to feed hunger, to clothe nakedness, to

Enlarged 10s.]

provide refuge for the destitute, and balls, and dinners, and bazaars to be anathematised! We must then have daily and nightly miracles; and the Spirit of Inhumanity one grand excuse for leaving wretchedness to horror, and desolation to death. There are minor objections to bazaars and other expedients for succouring distress; but the gross denial of all such human means to accomplish most desirable human ends, is, in our opinion, a sad mistake. We are glad, however, (as what *litterateur*, except Dumas and his compeers, would not be?) to get rid of money business, and come to Chapter II., from which we quote a passage, very just, though not very poetic, and a fair illustration of the writer's sound sense:

"When low-born men of genius, like Burns the poet, maintain the superiority of intrinsic worth to adventitious distinction, we can readily go along with them so far; but when they reject the claims of social rank and condition in a spirit of defiance and resentment, as if suffering a personal injury, we may very well question whether they have not missed of the independence at which they aimed: for had their independence been genuine, they would have felt that all they possessed which was valuable was inalienable; and having nothing to lose by the social superiority of the better born, they would have made them welcome to it as being perhaps a not inequitable compensation for the comparatively small share bestowed on them of intellectual gifts and abilities.

"If equality be what these men of independence would contend for, it can only be had (if at all) by the balance of what is adventitious: for natural equality there is none. If personal merit be what they regard, this, at least, will not found any claim for intellectual endowments to be preferred to accidents of station. There is no more of personal merit in a great intellect than in a great estate. It is the use which is made of the one and of the other, which should found the claim to respect; and the man who has it at heart to make the best use he can of either, will not be much occupied with them as a means of commanding respect. Thus it is that respect is commonly least due, as well as least willingly accorded, where it is arrogated most, and that independence is hardly possessed where it is much insisted on. 'The proud man,' says St. Jerome, '(who is the poor man) braggeth outwardly, but beggeth inwardly.' The humble man, who thinks little of his independence, is the man who is strong in it; and he who is not solicitous of respect will commonly meet with as much as he has occasion for. 'Who calls?' says the old shepherd in 'As you Like it'; 'Your betters,' is the insolent answer; and what is the shepherd's rejoinder? 'Else are they very wretched.' By what retort, reprisal, or repartee could it have been made half so manifest that the insult had lighted upon armour of proof. Such is the invincible independence of humility."

Upon the subject of lending and borrowing, his views are *worldly* acute, but miserably sordid:

"Never lend money to a friend unless you are satisfied that he does wisely and well in borrowing it.

"To withstand solicitations for loans is often a great trial of firmness: the more especially as the pleas and pretexts alleged are generally made plausible at the expense of truth; for nothing breaks down a man's truthfulness more surely than pecuniary embarrassment—

'An unthrift was a liar from all time;  
Never was debtor that was not deceiver.'

The refusal which is at once the most safe from vacillation, and perhaps as little apt to give offence as any, is the point blank refusal, without reasons assigned. Acquiescence is more easily given in the decisions of a strong will, than

in reasons, which weak men, under the bias of self-love, will always imagine themselves competent to controvert.

"Some men will lend money to a friend in order, as it were, to purchase the right of remembrance; but the right so purchased is worth nothing. You may buy the man's ears, but not his heart or his understanding.

"I have never known a debtor or a prodigal who was not, in his own estimation, an injured man."

The juxta-position of the whole of this and many pages around, is an insult to "honest poverty," and an apology for Number One. Help one another? No. The borrower is an outcast—that very borrower who has been before, and may be again, the generous lender and succourer of his friends. Fie, on such Poor-Law doctrines! Give us hearts of flesh, and not of stone—feeling, and not calculation: the prodigal is a better member of the community than the niggard; the spendthrift, a better man than the miser.

We will simply quote an opinion of Mr. Taylor's, about marriage, and another passage, without comment:

"But if an unreasonable opposition to a daughter's choice be not to prevail, I think that, on the other hand, the parents, if their views of marriage be pure from worldliness, are justified in using a good deal of management—not more than they very often do use, but more than they are wont to avow or than society is wont to countenance,—with a view to putting their daughters in the way of such marriages as they can approve. It is the way of the world to give such management an ill name,—probably because it is most used by those who abuse it to worldly purposes; and I have heard a mother pique herself on never having taken a single step to get her daughters married,—which appeared to me to have been a dereliction of one of the most essential duties of a parent. If the mother be wholly passive, either the daughters must take steps and use management for themselves (which is not desirable), or the happiness and the most important interests of their lives, moral and spiritual, must be the sport of chance and take a course purely fortuitous; and in many situations, where unsought opportunities of choice do not abound, the result may be not improbably such a love and marriage as the mother and every one else contemplates with astonishment. Some such astonishment I recollect to have expressed on an occasion of the kind to an illustrious poet and philosopher, whose reply I have always borne in mind when other such cases have come under my observation:—'We have no reason to be surprised, unless we knew what may have been the young lady's opportunities. If Miranda had not fallen in with Ferdinand, she would have been in love with Caliban.'

"There are other motives and circumstances besides those connected with prudence, which, in the case of men, militate against early marriages. If their first passion (as it happens with most first passions) have issued in a disappointment, and if they have passed through their disappointment without being betrayed, by the heart's abhorrence of its vacuum, into some immediate marriage of the *pis-aller* kind, resorted to for mere purposes of repose, they will probably find that a first seizure of the kind guarantees them for a certain number of years against a second. In the meantime, the many interests, aspirations, and alacrities of youth, its keen pursuits and its fresh friendships, fill up the measure of life, and make the single heart sufficient to itself. It is when these things have partly passed away, and life has lost something of its original brightness, that men begin to feel an insufficiency and a want. I have known it to be remarked by a Roman Catholic priest, as the

result of much observation of life amongst his brethren, that the pressure of their vow of celibacy was felt most severely towards forty years of age.

"If a man have fairly passed that period without marrying, or attempting marriage, then, I think, or very soon after, he may conclude that there is no better fortune in store for him, and dispose himself finally for the life celibate."

Upon these extracts we could say something; but we will not so distress our readers, whilst we pass on to the essay on Children, which we like exceedingly:

"The most essential qualifications for training a child well, are not of a nature to be communicated by books or lectures on education. They are, 1st, The desire to be right in the matter; 2nd, Sense; 3rd, Kindness; and 4th, Firmness. Where these are wanting, the wisest admonitions in the world will be of no other use than to relieve the mind of the person who throws them away." And onwards:

"The doctrine of an eminent writer (of a generation now nearly gone), that a child should be reasoned into obedience, had, in its day, more of a misleading efficacy than might have been thought possible; and many a parent was induced to believe that a child should be taught to give its obedience, not because it was obedience, but because the thing ordered was reasonable; the little casuists and controversialists being expected to see the reason of things as readily in real life, as in the dialogues between Tutor and Charles. The common sense of mankind has now made an end of this doctrine, and it is known now, as it was before the transit of that eminent person, that obedience—prompt, implicit, unreasoning, and almost unconscious—is the first thing to be taught to a child, and that he can have no peace for his soul without it.

"The notion of setting up the reason to be the pivot of humanity, from the cradle forwards, belongs to a generation of fallacies which have returned to the dust from which they came; but it included one error in theories of education which will be found to belong to many that are still extant; the error of assuming that the parent is to be perfect. Under the reasoning regimen, what was to happen when the parent's reasons were bad? And in like manner, with respect to many less unnatural systems which are recommended as if they were of universal applicability, the question may be asked, Will most parents be competent to give effect to them? And, bearing in mind the not inconsiderable number of mankind who labour under imperfections of the understanding or other disqualifying defects, I believe we shall find that a few strong instincts, and a few plain rules, are all that can be appealed to for general guidance in the management of children.

"That first and foremost rule of exacting obedience, is so far from being subject to the condition of showing reasons, that I believe a parent with a strong will, although it be a perverse one, will train a child better than a parent of a reasonable mind, tainted by infirmity of purpose. 'For as obedience is better than sacrifice, and to hearken than the fat of rams,' so an authority which is absolute by virtue of its own inherent strength, is better than one which is shaken by a reference to ends and purposes, and by reasonable doubts as to whether they are the best and most useful. Nor will the parents' perversity, unless it be unkind or ill-tempered, occasion the child half so much uneasiness in the one case, as the child will suffer from those perversities of its own which will spring up in the other. For habits of instant and mechanical obedience are those that give rest to the child, and spare its health and temper; whilst a recalcitrant or dawdling obedience will keep it distracted in propensity, bringing a perpetual pressure on its nerves, and consequently on its mental and bodily strength."



"It is selfishness on the part of parents which gives rise to undue indulgence of children—the selfishness of sacrificing those for whom they care less to those for whom they care more; and the selfishness of the parent for the child will invariably produce selfishness of the child for himself. A spoiled child is never generous. And selfishness is induced in a child not only by too much indulgence, but even by too much attention. It will be most for a child's happiness and well-being, both present and to come, that he should feel himself, in respect to comforts and enjoyments, the most insignificant person in the house. In that case he will have his own resources, which will be more available to him than any which perpetual attention can minister; he will be subject to fewer discontents; and his affections will be more cultivated by the occasional tokens of kindness which a contented child will naturally receive in sufficient abundance, than they would be by continual endeavours to make him happy.

"And if continual attention to making him happy will not produce happiness, neither will continual attention to making him good produce goodness. For if the child feels that there is some one incessantly occupied with his happiness and goodness, he will come to be incessantly occupied with himself. Something must be left in a spirit of faith and hope to Nature and God's providence. Parents are the instruments, but they are not to be all in all. Room must be left for some liberty of action, for many an untended impulse, for self-reliance, for temptations and trials, with their natural results of victory with self-respect, or defeat with remorse. By such treatment the child's moral nature, being amply exercised, will be seasonably strengthened; and when he comes into the world as a man, he will come with a man's weapons of defence; whereas if the child be constantly watched and kept out of harm's way, he will come into the world a moral weakling. I was once present when an old mother, who had brought up a large family of children with eminent success, was asked by a young one what she would recommend in the case of some children who were too anxiously educated, and her reply was—'I think, my dear, a little wholesome neglect.'

"For similar reasons it may be well that children should not be hedged in with any great number of rules and regulations. Such as are necessary to be established, they should be required implicitly to observe. But there should be none that are superfluous. It is only in rich families, where there is a plentiful attendance of governesses and nurses, that many rules can be enforced; and I believe that the constant attentions of governesses and nurses is one of the greatest moral disadvantages to which the children of the rich are exposed.

"I have heard a multiplicity of petty regulations defended, on the ground that it was a constant exercise of the child's sense of right and wrong. But will a child be really the better for always thinking about whether he does right or wrong, that is, always thinking about himself? Were it not well that, for hours together, no question of right or wrong should arise in his path? or, at least, none that demands from him more than a half-mechanical attention? For the conscience of a child may easily be worn out, both by too much pressure, and by over-stimulation. I have known a child to have a conscience of such extraordinary and premature sensibility, that at seven years of age she would be made ill by remorse for a small fault. She was brought up by persons of excellent understanding, with infinite care and affection, and yet, by the time she was twenty years of age, she had next to no conscience and a hard heart. A person who had some experience of precocious consciences, once observed to me, in respect to those children who are said to be too good and

too clever to live, that it was very desirable they should not.

"These views are not, of course, to be pushed too far."

These canons appear to us to be admirable, and worthy of the most serious reflection of every parent who can reflect. But our review is getting too long; and though we had noted much of the last essay, we shall only select two quotations as specimens of the author's way of thinking among his literary contemporaries who have not the good luck to hold official situations:

"There is much complaint made by the admirers of arts and literature, that their professors are not sufficiently advanced and honoured by the State and by mankind. In my estimation they are honoured more than is good either for themselves or for their calling. Good for mankind it may be to admire whatever is admirable in genius or art; but as to the poet himself, a very moderate extent of favourable acceptance in his own times is all that can be beneficial to him either as a man or as an artist. He is by temperament but too excitable; with him the *vita umbratilis* is essential to repose and self-possession; and it is from repose and self-possession,

'Deep self-possession, an intense repose—' that all genuine emanations of poetic genius proceed. To the poet, solitude itself is an excitement, into which none that is adventitious should intrude: the voices which come to him in solitude should not be mixed with acclamations from without; and the voices which proceed from him should not be confounded by the amiable intrusion of their own echoes, apt, when quickly reverberated, to be too intently listened for."

So much for Mr. unhonoured Anchorite Poet. Southey is the lode-star of Mr. Taylor's idolatry; and, speaking of him, he observes:

"If one moiety of Mr. Southey's time—applied to procure, by marketable literature, the means of subsistence—is found to leave such miserable results as these, it may easily be imagined what fortune would attend the efforts in marketable prose (always assuming them, of course, to be good and worthy, and not the mere suppliance of the literary toy-shop) of a man of like poetical gifts, but not endowed with the same grace and facility in composition, the same unwearied industry and almost unexampled productiveness."

"Pensions to poets, then, in such cases—and indeed, pensions to all writers, poetical or other, in the higher and graver, and therefore less popular and lucrative walks of literature—may be deemed, I think, though not appropriate as honours or rewards, yet desirable, as providing a subsistence which may not be attainable in other ways without great injury to the interests of literature. The provision should be suited to the retired and homely way of life by which the true dignity of a poet will be best sustained, and in which his genius will have its least obstructed development; but it should be a provision calculated—if prudently managed—to make his life, in its pecuniary elements, easy and untroubled, I say 'if prudently managed,' because as to the wants of a spendthrift poet or of one who is incompetent to the management of his affairs, they are wants which it is hard to measure and impossible to supply. If the pensions now given to men of letters, to scientific men, and to artists, be of such amount as would enable them, living frugally, to give all or most of their time, with an easy mind, to those arts and pursuits by which they may best consult the great and perdurable interests committed by Providence to their charge, then the amount is sufficient, though it be but little; and the fact which is so often brought forward, that it is less

than the ordinary emoluments of trades, professions, or the humbler walks of the public service, is not material to the case. If the pensions, on the other hand, be of less amount than will effect this purpose, then I think that the just ground on which the grant of such pensions is to be rested,—that is, the true interests of men of genius themselves, and, through them, the interests of literature and art,—require that they should be advanced in amount so far as may be sufficient for this purpose, and no further."

*De hoc quare*; but we cannot now discuss it.

*The Eve of the Conquest, and other Poems.* By Henry Taylor. Pp. 90. Moxon.

HAVING above spoken of Mr. Taylor as Prose writer and Poet, we do not feel it necessary to say much on this volume which rather confirms our opinion that the poetic temperament is too much restrained by the reasoning faculty. A somewhat curious dedication to his lady precedes *The Eve of the Conquest*, which is a graceful production, with fine touches of the genuine order here and there. Here, for instance, is a glimpse of Adeliza, the daughter of the Conqueror, between whom and Harold the existence of a passionate love is supposed:

"Of those the first  
In station and most eminently fair,  
Was Adeliza, daughter of the Duke.  
A woman-child she was: but womanhood  
By gradual afflux on her childhood gained,  
And like a tide that up a river steals  
And reaches to a lilted bank, began  
To lift up life beneath her. As a child  
she still was simple,—rather shall I say  
More simple than a child, as being lost  
In deeper admirations and desires.  
The roseate richness of her childish bloom  
Remain'd, but by inconsistencies and change  
Referred itself to sources passion-swept."

We are not sure about the comparison of the "more simple," but the preceding part of the passage embodies a new and exquisite thought. When Harold, apparently wounded, declares his love and has its devoted response, the picture is also beautiful:

"She hid her face  
An instant in her hands, then flung them forth  
Revealing all the passion of her joy,  
That neither smiled nor laugh'd, but mantled high  
Effulgent and ineffably divine.  
A moment more and she was gone; her soul  
Demanding solitude and secret haunts  
To put away its treasure."

The Portrait of William is also a brilliant piece, and we select it for our only other example. Harold says:

"I loved the lady with a grateful love,  
Tender and pure, not passionate."

"Meantime,  
I search'd the Duke, and saw myself by him,  
With subtlest inquiry searched in turn.  
His eye was cold and cruel, yet at times  
It flash'd with merriment; his bearing bold,  
And save when he had purposes in hand,  
Beckless of those around him, inasmuch  
He scarce would seem to know that they were there.  
Yet was he not devoid of courtly arts,  
And when he wished to win, or if it chanced  
Some humour of amenity came o'er him,  
He could be bland, attractive, frankly gay,  
Insidiously soft; but ay beneath  
Was fire which whether by cold ashes screen'd  
Or lambent flames that lick'd whom at a word  
They might devour, was unextinguish'd still."

With the minor Poems we shall not interfere. They are rather local and do not rise high. The best and most natural is upon the Boyhood's Home of the writer, St. Helen's, Auckland, which reminds us a little of Gray's *Eton*.

#### MUSIC IN ITALY.

*Sights in Italy, with Some Account of the Present State of Music, &c.* By W. Gardiner, Author of "The Sacred Melodies," "Lives of Haydn and Mozart," &c. 8vo. Longmans.

A VETERAN in music, and known far beyond his own country by his talents and writings, we are

sampled to meet with a volume from the pen of Mr. Gardiner. For of several things, not quite common in modern authors, we were sure to find with examples in him, viz. the results of long practical observation and experience; an unusual way of thinking for himself instead of following the herd; and a liberality of opinion, recalling the better for thinking rather too highly of the lowly than too lowly of the high. Last year, he visited Italy under very agreeable auspices; his companions (as we gather), a generalleman and his lady, great musical amateurs and lovers of good fortune; and their position in society seemed to be wide to them the portals of all that such a party could desire to see in the country.

When a day (says the author) I was present at the first performance of Handel's *Oratorio of Messiah*, in my native town of Leicester, in the year 1741, probably, the first grand music meeting that ever took place in the country. I heard Mr. Gardiner play on the violin, and Rubini sing. I reversed, I have looked forward to the pleasure of visiting Italy, the land of song, from which the refined musicians came.

On September last, I was invited by a lady and gentleman distinguished musical artists, to spend time in a tour through that country. Such was my curiosity, though in my seventy-seventh year, that I accepted the polite offer with alacrity, and arrived with such superior advantages I have made a delightful tour, and have returned with health and spirits to recount to my friends the delights I have witnessed. I heard some of the best of all lights which I expected, none promised me more pleasure than a complete feast of music—a proper revel, in which, for once, as you are situated in the north, I should have my fill. But in this I have been disappointed—dreadfully so; and perhaps the mortification I consistently felt, has led me to speak of their music in stronger terms of disapprobation than I ought. In fact, everything else was new to me, and I was delighted. I saw some of the best of all lights which I expected, none promised me more pleasure than a complete feast of music—a proper revel, in which, for once, as you are situated in the north, I should have my fill. But in this I have been disappointed—dreadfully so; and perhaps the mortification I consistently felt, has led me to speak of their music in stronger terms of disapprobation than I ought. In fact, everything else was new to me, and I was delighted.

The common music of Italy, 1846, seems to me a shamefully disappointed the auditor of the *Gloria* and *Requiem*, 1774, only seventy-two years ago, or more of it. I saw some of the best of all lights which I expected, none promised me more pleasure than a complete feast of music—a proper revel, in which, for once, as you are situated in the north, I should have my fill. But in this I have been disappointed—dreadfully so; and perhaps the mortification I consistently felt, has led me to speak of their music in stronger terms of disapprobation than I ought. In fact, everything else was new to me, and I was delighted.

We were present at the rehearsal of this composer's new Opera, *Gli Orazi e Curiazi*, in St. Carlo, in which Madame Frezzolini appears to great advantage; also the tenor Fraschini, who has a clear ringing voice, that finds its way into every corner of this noble theatre. Fraschini's fortissimo note upon A in alt., for brilliancy of tone I never heard equalled. The evenness of his voice also is a rare excellence. Rubini was defective in this particular; he could only sing very loud or very soft. He had no middle voice, in which lies true feeling and passion. Not that I think Fraschini at all equal to Rubini in feeling. Vignoni is the only singer I ever heard pre-eminently in sentiment. Mercadante uses the powerful tones of Frezzolini and Fraschini, in unison with the clarinet, in producing an overwhelming fortissimo, which I never before heard upon any stage.

you are admitted for sixpence.

"It is (he adds) the great genius of this artist that shines in everything he does. As a mere singer he could never be placed in the highest rank. It is the vast volume of voice which he pours out upon the notes B, C, and D, so well according with the magnitude of his person, that excites our surprise. His musical accent, which few singers know anything about, gives a neatness to his enunciation which every one can feel and admire. He may be regarded as the Polyphemus of the stage, surpassing the efforts of all other actors and singers.

"I was informed that the king, who is interesting himself in a charity, met him the other day, and said 'Come, Lablache, you must sing for us.' The performance was to be in St. Carlo, his own theatre. 'Oh, my liege,' he replied, 'I am no longer the man I was; it is true I succeed in humbugging the people of London and Paris, but it never will do for me to appear again upon the stage in Naples.' I was delighted with my interview with this extraordinary man, who, perhaps, has created a more lively impression than any actor since the time of the Olympic Games.

In the evening the party went to the Opera of the middle price and paid twelve shillings for a box which would hold six; the entrance to the pit being twenty-pence. On the low-priced evenings the entrance to the pit is reduced to ten-pence. The opera was *Leonora*, by Mercadante, the music of which is melodious and pretty—better suited to a city audience than that which we hear in Covent Garden or Drury Lane. You are not offended by trite or stolen passages. Mercadante preserves his own style, something between Mozart and the moderns. If I were to compare him with pianoforte composers I would call him the Dussek of the stage. The opening chorus in D much pleased me, and the concluding piece to one of the acts was charmingly instrumented by the violins, the noise of the loud instruments being left out.

"The violins, as usual, were too weak, and indifferently played; partly in consequence of cramming four performers upon one bench, not giving them elbow-room for the free use of the bow. They were obliged to play with the bow in a perpendicular direction, which produced a short niggling effect. The violin should be held at an angle of about thirty degrees, for commodious bowing. I was much annoyed by the leader tapping a tin candlestick all night with his bow, to beat the time, when he had better have been playing. This is a custom equally offensive to the orchestra and the audience. The opera abroad cannot be put in competition with that in London. Our wealth enables us to have the best singers and the best instrumentalists, that are to be found; but in the ballet the foreigners greatly excel us. Their limbs are as elastic as the air they breathe, and their buoyant spirits are infused into their dancing."

Of Mercadante he adds:

"We were present at the rehearsal of this composer's new Opera, *Gli Orazi e Curiazi*, in St. Carlo, in which Madame Frezzolini appears to great advantage; also the tenor Fraschini, who has a clear ringing voice, that finds its way into every corner of this noble theatre. Fraschini's fortissimo note upon A in alt., for brilliancy of tone I never heard equalled. The evenness of his voice also is a rare excellence. Rubini was defective in this particular; he could only sing very loud or very soft. He had no middle voice, in which lies true feeling and passion. Not that I think Fraschini at all equal to Rubini in feeling. Vignoni is the only singer I ever heard pre-eminently in sentiment. Mercadante uses the powerful tones of Frezzolini and Fraschini, in unison with the clarinet, in producing an overwhelming fortissimo, which I never before heard upon any stage.

"As a composition, the merits of the Opera are very unequal. The style, at times, is as quaint as that of fifty years ago; old and patchy in places; no part is bad, but many of the passages are what we have frequently heard before; as some people talk, repeating what they have already said—a certain mark of a poverty of ideas and want of resources. Such feebleness is never found, by any chance, in the works of Beethoven. Some effects of instrumentation pleased me because they are new. The Opera is highly dramatic—I think too much so for an English audience; but sadly deficient in those little airs which are so attractive in the operas of Bellini and Donizetti, and for which Naples has been celebrated. The finest parts are those which Frezzolini supports—and most magnificently are they done. Her talent and taste are of such an order that she must gratify, nay, enrapture, the audience in every city in which she appears."

Gibson's statue of the Queen is mentioned at Rome, and the following are rather curious particulars, raising a high question of art not to be determined here, but we should imagine, completely at rest by every one who knows and feels the true conditions of sculpture. Among the antiquities of Pompeii, Mr. G. says the

"*Venus Callipyge, or Victoria*, (by Praxiteles)—Stands as if shunning admiration, and surpasses everything that is shown. The part below the knee has been added by a great artist; this is evidently marble, while the old part is flesh."

"When in Rome I mentioned this incomparable work of art to Mr. Gibson, who is now engaged on a statue of our Queen. He remembered it well, and said my observation was just. I asked him whether it was age that gave the flesh-like appearance to the old part. 'No, Sir,' he replied, 'what you admire is the work of the original sculptor, wrought out with indescribable labour; so much so, that no artist of eminence of the present day will engage to restore an ancient statue, and the job is generally given to a sculptor whose time is of much less value.'"

"It is (i.e. the Statue of Victoria) a most interesting figure. In her right hand is a wreath or civic crown, and in her left, the laws of her country; a charming device for a queen; much better than the massive orb and sceptre. On the second visit to this artist, I found he had ventured to gild the rim of the tura with pale gold, not darker than the colour of a primrose. The effect was beautifully delicate. This light gilding has since been extended to the embroidery on the edge of the robe. The good taste and propriety of this was doubted by many; he has done it, however, on the authority of an ancient statue lately discovered near the Villa Albani. I first saw it without the ornament, and I have no hesitation in saying that it gives a more regal appearance to the figure, and adds much to its grace and majesty."

A little volume before us, which we intend forthwith to review, viz. "Snow on Imagination," sets this matter in a very different and far more correct light. But folks, now-a-days, will gild refined gold, and—ochre marble! Return us to music, where our author is a better authority:

"We called upon the Abbe Santini, a very reverend ecclesiastic, and musical composer. He possesses the finest library of old music in Rome. I saw the works of Palestrina clearly printed in large loose notes—the four parts separate on the same page. He has written out many of these works in score, that the structure of the harmony may be seen. I say harmony, for there is little more than that to recommend them. What melody they contain is much like travelling through a flat country where you meet with neither hill nor dale to enliven the prospect. The Abbe was very proud to show me a letter from England, in which the Precentor of Chichester Cathedral thanks him for the Te Deum he had



composed and presented to them, and which had been well performed in their cathedral.

"Santini, a very old man, is highly respected, and in return invites his particular friends and foreign amateurs every Thursday to his musical party. We met there the Abbé Jansens, of Bois le Duc, who accompanied some pieces of Clari, Durante, and Caldari, in a masterly style.

"As Santini is very little acquainted with the modern music, I was anxious that Madame should play to him an Andante of Beethoven—the one selected was that in A flat, with variations. He listened to the solemn movement of the air with evident pleasure, and I saw by the movement of his hands, that he felt it, but when she came to the rapid passages, in the bass near the end, he was greatly agitated, for I watched him as I would have watched an Indian who had never listened to music before. When the lady had concluded, he pressed his hands together with a graceful bend of the head, and thanked her for her angelic performance. That which struck him most was the great rapidity of some of the variations, which drew from him the observation, 'What an angelic mind she must have, that could retain so many notes in her recollection.' More within his comprehension was Mr. O——'s taking up his violin, and playing a fugue from Corelli's solos, in three parts. It greatly surprised him that such a feat could be performed so perfectly on a single violin.

"The Abbé, who is a handsome man, with a very venerable appearance, has just sat for his picture to an English artist, as a figure to be introduced into one of the frescoes which are to adorn the British House of Parliament."

"Passing through the pages, we find a well-known letter of Henry VIII. quoted, which had better have been left out; and we also go by a landscape painter's studio, who has all the perspective of Claude, and females in the foreground with more than Raffaello's sweetness. Away from these enthusiastic admirations our friend is more at home in good Flemish School sketches by his own hand; which give us a clearer idea of his subject than we have met with in works of greater pretence.

"Roasted chestnuts are the potatoes of Italy. You see them cooked in every street; they are very good, and are brought to the tables of the great. Pumpkins, as large as a man can carry, are cut up into slices, and sold for a quarter of a farthing each. They have no beef, except the miserable flesh of the white ox, worn down to a skeleton with drawing their lumbering drays. The skinned lambs and kids hang up by dozens at the butchers' doors no bigger than a cat. When brought to table, in the form of chops, you may cover a single one with a half-crown piece.

"Fruit is cheap and delicious; grapes a penny a pound, apples and pears a farthing, and the most delightful oranges eight for a halfpenny. The living at Rome is more substantial than at Naples, though the meat is scarcely better. The bread is disagreeably sour, but it may be procured, at the confectioners made in the English way, at treble the cost.

"The number of small birds, sold in strings ready for the spit, chiefly larks caught in the Campagna, is extraordinary; fowls may be bought five-pence a piece. Turkeys are very abundant; you see them driven in flocks, like sheep in England, blocking up the street. They are a very common food amongst the lower classes, who usually buy half a turkey; and I have frequently remarked the dexterity and expedition with which the stall-keeper will split the turkey in two for the convenience of purchasers. Young wild boars, hunted in the Campagna, with porcupines from the same district, are considered great delicacies.

"The abundance of vegetables is quite surprising. Broccoli is a great article of food—very

excellent and very cheap. All sorts are cooked in the street, whence you have them brought hot to your table. The natural richness of the soil is peculiarly favourable to the growth and perfection of vegetables. We had, in the middle of December, green peas and asparagus for dinner. Their pastry is excellent, and the water, sparkling from the fountains, is the finest in the world.

"The New Cardinal.—We attended the levee of the new Cardinal Marini, late governor of Rome, at his Palazzo Madama, where we saw the grandees of the Papal Court in full costume, and could not but notice the same inconsistency as was the case everywhere. The dirty steps by which we ascended to the first story, were lined with rude and ragged children; and we had difficulty in creeping through the passages, which were filled with soldiers and a military band. In pressing through the crowd my ear was nearly taken off by the blast of a trumpet, and I could only compare it to going into a wild beast show.

"We were preceded by two glittering pages who conducted us into the reception room, where we were politely welcomed by His Eminence in his red cap, and purple stockings, and his first love, as it is said, the Princess Lancioletti, covered with diamonds. Though the snow was on the ground, an unusual sight, there was not a bit of fire in any of the six rooms. The Italians have an utter abhorrence of fire, but love a deluge of light. There were at least five hundred candles, mounted on huge golden tripods. The walls were covered with crimson damask—the ceilings were fretted with gold, and over the floor was spread a coarse drugget, through which you felt the uneven bricks. There was not a bit of looking-glass in any of the apartments, and only one picture, that of the new Pope, under which was placed a chair, turned to the wall, intended for his Holiness if he should come. The chairs were apparently of massive gold, but here and there one with a rush bottom not worth half-a-crown.

"The cardinals, courtiers, and military were in dresses stiff with gold. The strangers present, principally English, did not amount to forty.

"It is a singular practice, that if a minister of the government commits a crime, or becomes unpopular, as was the case with Cardinal Marini, he is displaced and rewarded for his misconduct by being raised to the rank of a Prince, so that there is never any lack of cardinals. After staring about, and parading through five vacant rooms, we returned through a pack of ill-looking fellows to our carriage.

"On the last day of the year a musical service is performed, at which the Cardinals attend. The church is hung with magnificent draperies, and, as usual, a galaxy of lights pervades every part. On the right, under the dome, is an excellent organ, placed at an immense height with a gallery for the choir. The tones were beautifully spread over the church from its lofty situation. The solo voices were the same everywhere, and they sang in the usual hurried manner, and slovenly tone—very different from what we might reasonably have expected. The organ was admirably played by Signor Malazzi. We had a tenor song very well executed, and adroitly accompanied, in staccato, by the trumpet stop in the bass—a style of performance not yet introduced into England. As a substitute for stringed instruments it is found very effective in supporting the voice. The music was wholly of the modern school, very unlike that in St. Peter's, rather bordering upon levity than solemnity. On the concluding note of the first part of the service, a second organ, on the opposite side aisle took up the same key, and treated us with a flourishing polka. The tones of this organ were quite new to me. I suppose they were all reed stops of a slender tone; the effect was something

like breathing through a comb, and by no means disagreeable, after the rolling thunder we had just heard. This continued for some minutes, when, to my great surprise, a third organ struck up, just behind me at the west end of the church, carrying on the same key in very irreverend flourishes.

"I soon discovered that these performances were to fill up an interval before the arrival of the Pope, and upon his entry, the whole phalanx joined with the great bell in the steeple, forming an instrumental chorus in the key of G. The service concluded with a litany, in which several thousand voices joined in some short responses at intervals, in the manner I have before described. From the phalanx came a weight and breadth of tone which could only be produced by a multitude of voices."

But we are sure our readers would desire to change from generals to individuals, and, after having Lablache in his native *repose*, what could interest them more than a reminiscence of their delicious favourite, Catalani? At Florence, Mr. Gardiner relates:

"We called upon Madame Catalani, who leaves her palazzo on the side of the mountains in the winter months, to reside with her son Valabreque, in Florence. She presently made her appearance with that vivacity and captivating manner which so much delighted us in England. After a short conversation with Madame O——, I spoke to her in English, coupling my name with Mrs. Lorraine Smith, of Leicestershire, at whose house I spent a week with her thirty-six years ago. The incident directly flashed across her mind, and with obvious pleasure she began to recount the honours paid her on that occasion, especially a banquet at Mr. Pochin's, of Barkby. She retains her English, and was pleased to talk to me in my own language. I observed that it was forty years since I first heard her at the Opera, in London. She instantly replied, 'Thirty-nine. I was in Portugal in 1807, and though the war was raging, I ventured to make my way to England through France. When at Paris I was denied a passport. However, I got introduced to Talleyrand, and, by the aid of a handful of gold, I was put into a government boat, and ordered to lie down to avoid being shot; and, wonderful to relate, I got over in safety, with my little boy seven months old.'

"Great suspicion was attached to foreigners who arrived from the Continent at that time. Viotti, I remember, was absurdly ordered out of the country, and Kelly, who was a manager in the Opera-house, officially announced from the stage, that Madame Catalani and her husband Valabreque, were not objects of suspicion to the government. I was surprised at the vigour of Madame Catalani, and how little she was altered since I saw her at Derby in 1828. I paid her a compliment upon her good looks. 'Ah,' said she, 'I'm grown old and ugly.' I would not allow it. 'Why, man,' she said, 'I'm sixty-six!' She has lost none of that commanding expression which gave her such dignity on the stage. She is without a wrinkle, and appears to be no more than forty. Her breadth of chest is still remarkable; it was this which endowed her with the finest voice that ever sang. Her speaking voice and dramatic air are still charming and not in the least impaired."

"In the most fashionable circles of Florence, perhaps, there is a greater sprinkling of the different embassies than in any other court of its size in Europe. This gives great eclat and splendour to their parties. We dined at the Baron ———, Ambassador from the Court of ———, where I had a good opportunity of seeing some of the most distinguished characters in the city. We sat down a party of eight, at a round table. Nothing was placed upon it but the dessert, everything else was handed round. Even the turbot and small fish were presented at

your elbow. The vegetables were excellent, as they are throughout Italy. As the Baron has married an English lady of rank, the dinner was cooked in the English fashion. The potatoes were excellent; I had not tasted one in all Italy but it had been fried in oil, and as hard as a chip. In solid beef and pudding we beat them all to nothing, and they listen to the description of our green fields, and the fatness of the land, with surprise. In knick-knackery and sweetmeats they greatly excel us. All their wines are very light; and they seldom exceed three glasses. I ventured to break through this moderation, which prevails everywhere, by challenging Madame Catalani in a glass of Burgundy, which she drank with me hob and nob, with evident pleasure, as a reminiscence of an old English fashion. Indeed, she had great reason to do so. Her husband told me she had cleared above ninety thousand pounds on her first visit to England. Then she was proprietor and sole director of the Opera, which will account for such enormous gains. Our dinner lasted from seven to half-past nine, when we all rose together for the music-room.

Another famous musician is thus mentioned: "In passing to the Picture Gallery we met Rossini, who resides here. I should not have known him, though he looks as fresh and well as when I saw him in England; for he wears a wig, which disfigures every man, but in him utterly destroys that romantic air which belongs to this extraordinary genius. I was solicitous to know the reason why he had not published his monody upon the death of Lord Byron, which he had shown me in London in 1824. It was a most elaborate score of twenty-eight different parts. I heard it rehearsed, and thought it worthy of him. Unfortunately, he had forgotten every word of English, and as I could not speak Italian my curiosity remained ungratified."

"It appears to me extraordinary that such a genius in the art can contentedly live in this city, so incapable as it must be of appreciating his wonderful powers. Born at Pesaro, he began his studies here; and it is said that he is attached to the school where he received his first lessons under Mattei. Now he courts ease and economy, and perhaps there is not a city in Italy where you may live so cheaply as in Bologna. The citizens have built him a noble mansion, adorned on the outside with musical devices in honour of his unrivalled talents. But from some cause or other, he declines living in it, and lets it to others. Passionately attached to his art, as he is well known to be, it is to be lamented, that an indisposition to exertion should prevent him from pursuing with more vigour a science, which above all others has given the world unspeakable pleasure."

"Those who are conversant with the compositions of Haydn, Mozart, and Beethoven, must be struck with the new thoughts which occur in this gay and brilliant author. All his works are original, in accent, rhythm, and melody. Bellini and Donizetti have closely trodden in his steps, and have produced some prettinesses, but the pinions of their melodies are too light to carry that weight of harmony used by the Grand Master. For a specimen of elegance turn to page 277, and for beautiful simplicity, see the horn movement in Semiramide, page 280. His greatest work is 'Moses in Egypt,' which is cast upon a scale of grandeur too formidable for imitators. The duetto 'Parla,' is a fine specimen of this style of writing for two voices, and is unlike everything else that ever preceded it. De Begenis and Madame Ronzi, both of the Bolognese school, must have contributed to the gaiety of his operatic style, by the imitable spirit with which they sang his duettos. Nor need we doubt that Madame Pasta's electric brilliancy imparted much of that sparkling effect which we find in his songs."

"Rossini's compositions are full of beauty and sentiment, glowing with the gayest colours, a flowery path so light and cheering that it gives birth to a new set of feelings in the musical science. Having very little of the dark shades of the Germans, we are lured into the gayest bowers of fancy. His compositions, though highly ornamented, possess a simplicity of thought intelligible to the most untutored ears. His style is full of voluptuous ease, and brings with it a relief from the cares of the world. This great man awaits the nimbus that will fall upon him when he is dead, as the founder of a distinct school in the art, and, since the death of Beethoven, he ranks as the greatest living composer."

These to us appear to be very interesting extracts; but we can only add a few more. With regard to the general state of Italian music, our experienced countryman says:

"I have expressed the gratification that music has given me during a long life, and, in alluding to its progress, have remarked how much we have been indebted to the Italians for its improvements. On my arrival in Italy, I listened eagerly for its musical sounds—to my surprise I heard none anywhere, except in the theatre at Naples. I heard none in the houses or in the streets; and yet this country, from all time, has been called the 'Land of Song.' When we arrived at Rome the theatre was shut, and the silence was still more profound. In the churches of course music may be heard; but it gave me no pleasure whatever. The singers were not musicians, their voices had none of those refined and agreeable accents which we might suppose were natural to Italy. I could not discover the least inclination for music amongst the people. By no chance, did I ever hear any person sing in the street, or hum, or whistle a tune. In the total absence of music I could not help saying to myself, 'How is it that this country should have acquired such fame and notoriety in the musical art?' In the seventeenth century Italy was the most eminent school of music in the world; not only did it possess composers, but practical performers and singers. It furnished all Europe with them—for instance, Palestrina, Pergolesi, Caldari, and Picini, who were writers for the church and theatre; Frescobaldi and Searlatti, performers on the organ and harpsichord; Corelli and Tartini, great as composers as violinists; whilst among singers, were Stredella, Farinelli, and Nicolini, who have never been surpassed. How is that high degree of excellence to be reconciled with the present low state of the art?"

Of Padua:

"Tartini, the greatest violinist of his time, lived and ended his days here. He was the first who noticed the phenomenon of the third sound, and is the author of the celebrated 'Devil's Sonata.' He dreamed that, when playing, the devil wished to try his hand upon the violin, and upon giving him the instrument, his Satanic majesty played so superbly, that he awoke with the violence of his sensations, on hearing music surpassing everything he could conceive. Tartini instantly seized his violin, and would have expressed what he had just heard, but it was a vain attempt. However, from this circumstance, he penned from recollection, a sonata, which is by far the best piece he ever composed."

Our youthful author on quitting the land of song, such as it is, resolved on revisiting the common world by the Splügen passage, and he gives us a very graphic account of his exploit. But the best of it is his dress for the occasion:

"We came (he tells us) to Campo Delcino, the last habitable place, where the diligence stops, not being able to proceed further. We were now strapped in a sledge to be driven over these eternal snows, still some thousand feet higher than we now were. The mail guard asked me how I was

clothed, for it was tolerably cold up there," he said. I replied, I had on a pair of fur boots over my others, four pairs of stockings, four pairs of trousers, three shirts, four waistcoats, three coats and a cloak, two pairs of gloves, a cap, and a hat. He said he thought I should do. In truth, with the care I had taken, and a good breakfast to boot, I agreed, I thought I should do."

Nor Alps nor Apennines could keep a traveller so accoutred out—Hannibal could not achieve more. We leave him in his clothing and his glory.

But we have to add that to the pleasantness of the volume we have endeavoured to illustrate, are added many pages of music of extreme interest; and were it published as a music-book alone, it would be well worthy the attention of the lovers of that fascinating science.

#### INSTRUCTION OF DEAF AND DUMB.

Jacob Rodrigues Pereira, *Premier Instituteur des Sourds et Muets en France, 1744-1780, et Interprète du Roi, Membre de la Société Royale de Londres, &c.* Notice sur sa Vie et ses Travaux, par Edouard Seguin. 8vo. Pp. 368. Paris, Londres, J. B. Baillière.

EDOUARD SEGUIN has established a reputation of no ordinary kind. Humanity, science, and industry have been displayed alike in his glorious undertaking. We will not here discuss the priority of his claim to be considered the first upon whose mind dawned the philanthropic idea of educating the idiot, and enabling him to mix with his fellow beings upon something like a footing of equality; but we recognise in him the first individual who successfully carried out the experiment. In the Bicêtre are now to be seen some of those unfortunate beings, who had been consigned to wretched helplessness and misery, working in different mechanical departments, listening with joy to the sounds of their own music, and actually amusing themselves at childish games. Though, from the want of ideas, there is no communication amongst them, and absolute solitude reigns amongst a whole class, still is there a visible cheerfulness, a readiness to comprehend their instructor, and a correct imitation of all he does. Beyond this, Edouard Seguin has communicated his system to the world, and has allowed others to reap the benefits which, in justice, should be secured to him. His *Traité de Morale, Hygiène, et Education des Idiots*, is a philosophic work, embracing an analysis of the human mind, its development and its education; and parents who find their children retarded in their intellectual progress may receive consolation and encouragement from that work. Such has been its influence in France, that those who have had occasion to view with apprehension the slow improvement of those most dear to them, have invariably sought for relief from his counsels and opinions. The volume which is now presented to our notice is a bold and vigorous attempt to rescue from oblivion the labours and the name of a man of great talent, of unwearied perseverance, and of considerable originality of thought. The Society has generally ascribed to the Abbé de l'Épée the happy idea of bestowing the balm of comfort upon the neglected class of the Deaf and Dumb. He has been recognized throughout Europe as the original instructor of those who had hitherto been considered encumbrances on the world, and who were left to the changes and chances of this mortal life for their means of existence. A drama in our own language, founded upon his benevolent exertions, was at one time very popular in England, and rendered his name familiar to our youth. He, and his friend, the Abbé Sicard, have, in fact, monopolised the applause and admiration of mankind, and we are apt to date the first attention to the



subject from the year 1771, when the writings of the Abbé de l'Épée originally appeared. However willing we may be to give the rank to Pereire which Seguin claims for him, we must confine it to France; for early as the days of Charles the Second of Spain, an institution for the deaf and dumb was founded at Madrid. Peter de Ponce died in the year 1684; and though no writings exist to attest his capabilities, yet Spanish authors are loud in his praise. Jacob Rodriguez Pereire was himself a Spaniard, a native of Estremadura. In the year 1716, he was born at Baylango. At the early age of nineteen, it appears from the documents carefully collected by Seguin, that he had already devoted his thoughts to the instruction of the deaf and dumb; and ten years afterwards he brought before the public, at La Rochelle, a youth of thirteen, whom he had taught, in the course of a few days, to know and to name the letters of the alphabet, and even to articulate several phrases in common use. He then undertook the education of the son of a rich proprietor, M. d'Arry d'Étigny. So successful was he, that his reputation was widely spread abroad. His renown reached Paris, where he went to settle in 1747, and in the great metropolis continued his valuable labours until his death in 1780. In the year 1749, he appeared before the Academy of Sciences (with one of his pupils, born deaf and dumb, who distinctly pronounced, though slowly, letters, syllables, and words; he recited the Ten Commandments, the Lord's Prayer, and answered several questions from the Catechism with great readiness. Pereire then delivered a lecture, which was heard with mute attention; and to Buffon, Mairan, and Ferrein was assigned the task of drawing up a report. Ferrein was the first anatomist of the age. Mairan had made some attempts to teach the deaf and dumb. Of Buffon nothing need be said; the reverence of the world was then his, and posterity has ratified the feeling. Such judges would be selected by any man who sought for truth. They were unanimous in their approbation; and they called upon Pereire to cultivate and bring to perfection the ingenious art, which was already so deeply interesting to the public. From one end of Europe to the other the name of Pereire was echoed. The king expressed a wish to see him and his pupil. So deeply was the mind of Louis XV. impressed with what he witnessed, that, on the termination of the audience, he desired that the sum of 800 livres should be given to him, and a gratifying letter from D'Argenson, the secretary of state, accompanied it. The following year it was announced to him that this sum would be annually paid to him; and the pension was granted to him until the day of his death. During this year he had added to his reputation; and the register of the Academy of Sciences bears witness to his assiduity, for there appears upon it the report from the three judges, of an examination of the same pupil, whose improvement was almost incredible. They expressed the persuasion that, in fifteen or twenty days, commonly endowed children might learn to read fluently without the necessity of spelling their words.

All the praise that can gratify an ambitious man was lavished upon Pereire; Rousseau, Diderot, La Condamine, were amongst his admirers. The royal personages who visited Paris sought interviews with him; and the Academy of Sciences, on receiving a communication from the Royal Society of London, requesting that a foreign member should be presented to them for election, nominated him to that honour. The number of his pupils increased; and the reverence, the filial love they bore to their master, is shown by the letters which Seguin has so fortunately collected. The friendship of these improved beings was extended to every branch of the family; but in the midst of these auspicious events

circumstances occurred which deprived Pereire of much of his happiness. Other persons pretended to be masters of his art; they exhibited pupils whom they declared they had instructed, and Pereire was compelled, much against his will, to come forward, in the public press, to establish his claims. But, in the year 1771, he was exposed to the mortification of an attack from the Abbé de l'Épée, and a grand controversy was the result; till at length Pereire, disgusted and wearied, confined his thoughts to his pupils and his family, till age and sorrow crept upon him, and he gradually sank into the grave forgotten and unknown. Beautifully has Seguin given us the details; he has dwelt upon them with the eloquence and the sincerity that convince; and he deplores, as must all mankind, that the method which he pursued died with him. He imparted to none but his family, who seem to have wanted perseverance, the art by which he taught the deaf and dumb, when they attempted to articulate, to bring into action the muscles by which pronunciation is effected, so that sound is produced. With the opening of the lips and the movement of the tongue there must be efforts made, of which the deaf could form no idea, by which alone utterance can be given. This power is almost unknown. Many are the advantages now gained by the deaf and dumb; but those which Pereire had acquired for them are not again to be resuscitated. M. Seguin has attempted to furnish us with an analysis of the method which Pereire followed; and happy should we be did the examination of what he has brought forward come within our limits for a fair and candid discussion; but we must not enter upon the field of physiology, unless we are willing deeply to investigate a subject abounding with topics, with illustrations, and with facts which require ample space for their elucidation. We abstain, however, not without reluctance; for we admire much of the philosophy of Seguin, and should feel happy to be the instrument of making it known to the British nation. His practical knowledge upon the means of education, and the deep researches he has made into the constitution of the human mind, give him a rank among the wisest of the day, which, we trust, he will maintain, and that he will impart what he knows to those who thirst after truth and the improvement of society. We are persuaded that the reward he will reap from posterity, if he continue to labour as he has already done, will be of a more lasting character than that which has been assigned to the object of his energetic and sensible publication.

## HOLIDAY BOOKS.

*The Miracles of Our Saviour.* Longmans. By referring to the notice of the Good Shunamite in our last No., our readers will have an idea of this publication of a similar description, with deeply embossed wooden boards, beautifully carved into six medallions of miracles, and borders of great richness. The missal interior represents a number of the miracles wrought by Christ, gorgeously done in gold, silver, and colours. The whole seem founded on, and many parts copied from, celebrated middle-age works, and the style closely resembles them. Symbols (now subjects of disputation), figures of saints, apostles, and original designs—singular combinations of realities, in the matters represented, with fanciful interlacings, whether graceful or curious, portions after Raffaele, Albert Durer, and The Master of 1446, and many other striking inventions, are brought together to form one of these new antiques and modern rarities, which are so much coveted by amateurs, and, in instances like this, by religious persons. The cover is stated to be principally from a magnificent example in carved ivory, executed in the twelfth century, and now in the British Museum.

*Poems.* By N. Parker Willis. 8vo. Philadelphia. Pp. 410. Carey and Hart. London, Wiley and Putnam.

A VERY handsome specimen of Philadelphia paper, typography, and other embellishments, containing the poetical effusions of Mr. Willis, may properly be introduced among the English works not unfit for public favour at any period, but peculiarly calculated to grace the era of Christmas. The talent of the American author is well known on this side of the broad sea, but we are inclined to think that few of our readers are prepared to find the variety, sweetness, and original thought which are displayed in this volume, many of the compositions in which are of the most pleasing, if not the most elevated order. *Tales and Poems.* By Lord Byron. 8vo. Pp. 290. London, W. S. Orr and Co.

A SIMILAR volume, but more profusely adorned with forty-six engravings on steel, by E. Finden, from designs by H. Warren. These are charming little bits, and serve to recommend to especial favour this new edition of the "Gisour," "Cora," "Bride of Abydos," "Siege of Corinth," and "Prisoner of Chillon." It is a very elegant publication.

*The Family of Miller.* (W. S. Orr), must, of course, be added to our list of new holiday books. It has a nice biography; and is full of old and modern jokes; so that, when tired of the picture-books and poetry, &c., the young folks round the table, may, with a glass of

negus, have a *Jo-vial* laugh. It is a commendation to add, that there is nothing exceptional in these pages. *Village Tales from Alsatia.* By Alexander Weill. Translated from the German, by Sir A. Duff Gordon, Bart., J. Cundall, & Co. Makes us acquainted with a German writer, and his pictures of the Alsatian peasantry, just as Auerbach drew those of the Black Forest, only taking darker views of their manners. The first tale of the three, we regret to say, is of a nature to bar it from the category of being fit for youthful readers. A peasant story of seduction, illegitimacy, and murder, however simplified after the German fashion, is not the best sort of reading for the world at large. We make this remark with the more reluctance, because in other respects the author is amusing and characteristic.

At the eleventh hour, another knot of Holiday Books has reached us, which, however, we cannot only notice to-day, reserving to ourselves the right of a second glance, and even a quotation or two, should we find it expedient to adopt that course. We have

1. *Charles Boner's Book*, illustrated by Count Pucci, (Chapman and Hall), and addressed in prose and verse, to the rising generation! The writer's intercourse with Andersen and his works seems to have infected him with a kindred spirit; and what we have seen of this volume has pleased us so much that we cannot hesitate in our opinion that it is likely to be a great favourite with our young friends.

2. *The Three Paths, or A Story for Young People*, by Julia Kavanagh (Chapman and Hall), also stands well the test of a cursory examination; and appears to be legendary and interesting.

3. *Shakespeare Proverbs* (Chapman and Hall), by Mrs. Cowden Clarke, whose elaborate Concordances of the immortal bard has filled her with these examples of his wisdom, here diligently collected together, and arranged alphabetically. The little volume is very neatly got up.

4. *Little Poems for Little People*, by M. S. C. (Chapman and Hall), is prettily illustrated, and a sweet and gentle poetical ministering to inter-est the feelings and improve the morals of childhood.

5. *Dr. Watts's Divine and Moral Songs* (Van

Voorst). The pious lessons of the good Dr. Watts, so long valued for their intrinsic soundness and purity, have here received an additional charm, in no fewer than thirty graceful and appropriate illustrations in wood, by C. W. Cope. The volume is now as worthy of being a Library, as it was before a Nursery book.

*Freemasons' Calendar and Pocket-book for 1843.*—Not only one of the most correct and useful of its class, but essential to the numerous brotherhood of the mystic level, who ought to know when all Lodges meet, the present condition of Masonry, and all that pertains to that most ancient, most universal, and most benevolent of associations. This Annual is published for the benefit of the Charity Fund, and the recipients from that source are among the most interesting objects which the whole frame of society can produce.

Lord Campbell's Chancellor.

(Continued from our last.)

Reverting from Wedderburn's arrival in London, we are glad to attend his biographer in the most characteristic sketches of his previous course. It is also a picture of social life at the time, and a little before Scott drew his graphic picture of it, and the "high jinks," which were not discontinued till after the dawn of the 19th century.

"But (says Lord C.) we must attend him in some of the other scenes in which he drew public notice before he bade adieu to his native land. He is to be recorded as a distinguished member of the Poker Club. This had a political origin, although it soon became purely convivial. When the militia system was first established in England, there was a loud demand that it should be extended to Scotland; but the government was afraid to put arms into the hands of those who were still believed to be partisans of the house of Stuart. An association was formed to stir up the national discontent on account of this affront, and the members agreed to meet twice a week, on Tuesdays and Fridays, at a house called the *Dinnerorium*, in the Netherbow. To aid their deliberations they had a copious supply of excellent claret, which was drawn from the cask at the rate of eighteen-pence the quart. The grievance of the militia was forgotten, but a club was constituted under the name of the 'Poker.' Mr. Johnstone, afterwards Sir William Pitt, being elected secretary, and the famous advocate, Mr. Andrew Crosbie, assassin. Besides occasionally indulging in 'high jinks,' they had regular discussions on literary and scientific subjects, and they were beginning to consider themselves equal to a preceding club in Edinburgh, which had carried on a philosophical correspondence with the celebrated Berkeley, Bishop of Cloyne, upon the existence of matter. Although Wedderburn was not a very regular attendant, when he was present he contributed his full share of epigram, anecdote, criticism, and hilarity. But, alas! this club, while still in the freshness and vigour of youth, was suddenly extinguished by the tax laid on French wines. The members, though learned and witty, being poor, could not afford to have their favourite beverage doubled at a blow, and they abhorred port, the beloved beverage of their southern fellow subjects. To punish the government, they agreed, on the motion of Mr. Wedderburn, to dissolve the 'Poker,' and to form another society which should exist without consumption of any excisable commodity—purely for mental improvement and gratification—defying the Chancellor of the Exchequer and all his works—to be called the 'Select.' The founder was Allan Ramsay, the painter, son of the author of the *Gentle Shepherd*. The first meeting was held in the Advocates' Library, in the month of May, 1764,

when, on the motion of Mr. Ramsay, Mr. Wedderburn, who had just completed his twenty-first year, was called to the chair. The original minutes of this meeting (by the special favour of the Faculty of Advocates) now lie before me. Mr. Alexander Wedderburn's name comes fourth; and there are to be found in the list of original members then present—Mr. David Hume; Mr. John Home, Minister of Athelstonford; Mr. William Robertson, Minister of Glasmuir; Mr. Hugh Blair, Minister of Edinburgh; Mr. Adam Smith, Professor at Glasgow; Sir David Dalrymple, Advocate; Dr. Alexander Monro; Dr. John Hope; Mr. Andrew Pringle, Advocate; Mr. William Johnstone, Advocate.

"Wedderburn must have obtained a wonderful ascendancy, considering his years, to be elected preses at such a meeting. The great object of the members was to improve themselves in public speaking—a department of education which had hitherto been almost entirely neglected in Scotland. The members were at first limited to fifty, and all candidates were afterwards to be balloted for. The admission fee was only five shillings sterling. The meetings were to be every Wednesday evening, from November to August, in the Advocates' Library, between six and nine, when a subject given out by the preses of the preceding meeting was to be debated. 'Every member might propose any subject of debate, except such as regard revealed religion, or which might give any occasion to mention any principles of Jacobitism—to be received or rejected by a vote of the committee, and, if received, to be entered in a book to be kept for that purpose.' The rule about speaking is, perhaps, the most curious, and it may afford hints for the regulation of other deliberative assemblies: 'That every person may speak three times in a debate, and no oftener; the first time fifteen minutes, and ten minutes each of the other times—addressing himself to the member presiding. And if two or more stand up at the same time, the member presiding shall call upon him whom he first perceived rising—always giving preference to him who has not spoke, or not so frequently as the person or persons rising with him; unless any member rises to explain anything said by him and misunderstood; for which purpose he shall be allowed two minutes and no more.'

"The preses at the second meeting was Mr. Adam Smith, and he named as the next subject of debate, 'Whether bounties on the exportation of corn be advantageous?' But when the debate came on he took no part in it himself, and both he and David Hume, though they attended frequently, always remained mute.

"Wedderburn was active both in speaking and in managing the affairs of the society. The following entry shows that he was very presumptuous, and that he was treated with great forbearance:—'7th Aug. 1764. The Committee having refused the following question—'Whether the law of Queen Joan of Naples, allowing licensed stews, would be of advantage to a nation.' Mr. Wedderburn, who proposed it, appealed to the Society, and the determination of the appeal was delayed till next session."

"I copy some of the questions which were debated:—'Whether the common practice in Scotland, of distributing money to the poor in their own homes, or the receiving the poor into workhouses and hospitals, be most advantageous?' 'Whether the establishment of Banks in Scotland has increased wealth?' 'Whether the bounty should be continued on the exportation of linen?' 'Whether the laws against bribery and corruption ought to be repealed?' 'Whether Brutus did well in killing Cassius?' 'May a lawyer of ordinary parts become eminent in his profession?' 'Whether the Repenting School ought to be taken away?' 'Whether

whisky ought to be laid under such restrictions as to render the use of it less frequent?' 'Whether the stage ought to be permitted in a well-regulated government?' 'Whether the place given to love and gallantry in modern tragedy be not unnatural?' 'Whether ought we to prefer ancient or modern manners, with regard to the condition and treatment of women?' 'Whether the difference in national character be chiefly owing to the nature of different climates, or to moral and political causes?' 'Whether is an epic poem or a tragedy the most difficult and most perfect composition?' 'Have the moderns done well in laying aside the use of a chorus in tragedy?' 'Whether entails in perpetuity be for the good of families and the improvement of the country?' 'Whether an university in a metropolis or in a remote town be more proper for the training of youth?' 'Whether an academy for painting set up in Scotland would deserve the encouragement of the public?' 'Whether the right of primogeniture ought still to take place?' 'Whether courts of law ought to be allowed to take cognizance of parliamentary privileges?' 'Whether presentation by patrons, or election by the parishioners is the best mode of settling ministers?' 'Whether an union with Ireland would be advantageous to Great Britain?' 'Whether a Foundling Hospital erected at Edinburgh and supported by a tax laid upon old bachelors, would tend to the prosperity of Scotland?' 'Can a marriage be happy when the wife is of an understanding superior to that of the husband?' 'Whether have mankind decreased in stature, strength, and virtue, during the last 3,000 years?' 'Whether doth a successful author feel most pleasure or pain?' 'Whether the institution of slavery is be advantageous to the free?' 'Whether the practice of the ladies in painting their faces ought not to be prohibited by every wise government?' 'Whether an excess of impudence or of modesty is most hurtful to a man in the commerce of the world?' 'Whether in love we are happier in the passion we feel or in that we are excited?' 'Whether quackery is not more useful for obtaining success in the liberal professions than real merit?' 'Whether the delays and expense attending judicial proceedings are not both necessary and useful to society?' 'Whether divorce by mutual consent should be allowed?' 'Ought there to be trial by jury in civil as well as criminal cases?'—These questions, morose or less grave and well-chosen, may be tedious, but they show the subjects which interested Scotland in the middle of the 18th century—the period of her greatest literary glory, and as their discussions upon them probably afforded many hints for the composition of Hume's 'Political Essays,' and of the 'Wealth of Nations.'"

"The Select Society soon became so popular that its members were trebled, and it contained many men of rank, who professed to be themselves philosophers and men of letters, or the patrons of philosophy and literature—such as Lord Kames, Lord Elibank, the Earl of Glasgow, the Duke of Hamilton, the Earl of Lauderdale, and the Earl of Bute. The speakers consisted chiefly of two classes—the ministers and the lawyers. For lucid order, for sustained sweetness, and for solid information, Robertson was allowed to be decidedly first; while Wedderburn's sallies fixed the attention of the audience and were sometimes found amusing by their extravagance."

"This is a curious picture of manners, and Lord C. adds:—'I am sorry, however, to be obliged to go on to relate that this respectable institution was finally covered with ridicule by an insane scheme, which there is strong evidence to prove was entered into with the full concurrence of Robertson, Wedderburn, and its most distinguished members—the scheme being nothing less than



at once to change the spoken language of the country.

The famous Charles Townsend, connected with Scotland by having married the Dowager Duchess of Buccleugh, had been admitted a member of the Select Society, and had spoken once with great brilliancy; but he never could be prevailed upon a second time to take part in the debate, and he threw out a number of gibes against the dialect in which the members expressed themselves, doubting whether he could be intelligible to the audience, hinting that he was often unable to follow their reasoning, or fully to apprehend their rhetorical figures. He jestingly asked them "why they did not learn to speak as well as to write the English language?" and proposed that in the mean time an interpreter should be employed. Eager for the national honour, and blind to the lurking malice of the *Whig*, he really thought it was in their power all of a sudden to rival Hardwicke, Chesterfield, and Pitt in oratory, by attending to the just power of the letters of the alphabet, and to pauses and cadences in their discourse.

Wedderburn was editor of the first number of the first *Edinburgh Review*, in 1755, which only reached two numbers; and two years after, he fled from the northern metropolis as a scene worthy of the drama!

The Dean of Eglisburgh, at that time was Mr. Lockhart, afterwards Lord Covington, a man of letters, but of a demure and harsh and overbearing. It had ever been considered the duty of the chief of the body of advocates, freely elected to preside over them, to be particularly kind and protecting to beginners; but Lockhart treated all who came in contact with him in a manner equally offensive, although he had been engaged in a personal altercation with a gentleman out of court, who had threatened to inflict personal chastisement upon him; and there were some circumstances in his domestic life supposed to render his reputation vulnerable. At least four junior advocates, of whom Wedderburn was one, entered into a mutual engagement that he among them who first had the opportunity should resent the arrogance of the Dean, and publicly insult him. It was by mere accident that the opportunity occurred to Wedderburn, who certainly made a good use of it.

In the very end of July or beginning of August, 1767, (the exact day I have not been able to ascertain) Wedderburn was opposed in the Inner House as counsel to Lockhart, and was called by him a presumptuous boy, expostulating from him even more than his wonted rudeness and superciliousness. When the presumptuous boy came to reply, he delivered such a furious personal invective as never was before or since heard at the Scottish bar. A lively impression still remains of its character; but newspaper reporting was then unknown in Edinburgh, and oral tradition has preserved only one sentence of that which probably was the meditated part of the harangue: "The learned Dean has confined himself on this occasion to vituperation; I do not say that he is capable of reasoning; but if I were to have answered his purposes, am sure tears would not have been wanting. Lockhart here started up and threatened him with vengeance. Wedderburn—I case little, my lords, for what may be said or done by a man who has been disgraced in his person and limbs poured in his bed." Lord Presi-

dent Craigie, being afterwards asked why he had not sooner interfered, answered, "Because Wedderburn made all the flesh creep on my bones." But at last his lordship declared in a firm tone, that "this was language unbecoming an advocate and unbecoming a gentleman." Wedderburn, now in a state of such excitement as to have lost all sense of decorum and propriety, exclaimed that "his lordship had said as a judge what he could not justify as a gentleman." The President appealed to his brethren as to what was fit to be done—who unanimously resolved that Mr. Wedderburn should retract his words and make an humble apology, on pain of deprivation. All of a sudden, Wedderburn seemed to have subdued his passion, and put on an air of deliberate coolness, when, instead of the expected retraction and apology, he stripped off his gown, and holding it in his hands before the judges, he said, "My lords, I neither retract nor apologise, but I will save you the trouble of deprivation; there is my gown, and I will never wear it more;—*adieu me incolore*." He then coolly laid his gown upon the bar, made a low bow to the judges, and before they had recovered from their amazement, he left the court, which he never again entered.

"That very night he set off to London. I know not whether he had any apprehension of the steps which the judges might have taken to vindicate their dignity, or whether he was ashamed to meet his friends of the Parliament House, but he had formed a resolution, which he faithfully kept, to abandon his native country, and never more to revisit it."

For a while he was not very successful at the English bar, but espousing the cause of Lord Bute he was brought into Parliament and commenced his prosperous political course. With this we shall not interfere; and only state that some of the details furnish matter for the history of England, and must be compared with the Malmsbury and other papers which have of late years thrown much (and occasionally confused and contradictory) light upon the period. We conclude with the account of his becoming Chancellor, and a fling at Lord Eldon, even before the author comes to hit him off in his own final volume:

"Lord Loughborough had met with such disappointments when he had thought the Great Seal within his grasp, that he is said to have been very nervous on the day fixed for his receiving it, feeling a sort of superstitious dread that a spell had been cast upon him, and that by some mysterious decree it had been ordained, that however often or closely he might approach the object of his pursuit, he should never reach it.

"However, no political embarrassment—no visitation from Heaven—now frustrated his hopes, and on the 28th day of January, 1793, at Buckingham Palace, the Great Seal was actually delivered into his hand by George III. Carrying it home in his coach, he exultingly showed it to Lady Loughborough, though he afterwards declared he was still a little afraid that he might awake and find that he had once more been defuded by a pleasing dream. He never acknowledged to others the farther truth that a few days' possession showed to him the utter worthlessness of the object for which he had made such exertions and such sacrifices."

"We are now to view him as the chief Equity Judge, and presiding over the general administration of justice in this country. As far as representation went, no one ever acted the part with more applause. In the first place, his style of living was most splendid. Ever indifferent about money, instead of showing near contrivances to save a shilling, he spent the whole of his official income in official splendour. Though himself very temperate, his banquets were princely; he entertained an immense retinue of

servants, and not dreaming that his successor would walk through the mud to Westminster, sending the Great Seal thither in a hackney coach, he never stirred abroad without his two splendid carriages, exactly alike, drawn by the most beautiful horses, one for himself, and another for his attendants. Though of low stature and slender frame, his features were well chiselled; his countenance was marked by strong lines of intelligence; his eye was piercing, his appearance was dignified, and his manners were noble.

"We must begin the year with Lord Erskine."

*Bonnet's Life of Johnson*, by J. W. Croker, in 1 vol., double columns, 2 vols. in 1 pp. 84.

"We last week noticed a reprint of an early life of Johnson, with, of course, qualified praise, though we did not know that the great Simon Pure was so near publication in a similar octavo single volume form, and six or eight volumes rolled into one. Here he is, however, 'thoroughly revised, with much additional matter,' and need we add, almost a Library of Entertainment in a single Tome! It is most appropriately got up and is, indeed, a treasure of its kind. It is out of our power to examine into the new matter as to speak of it; but such a work hardly needed any fresh recommendation. It is the best of the kind. Photography: a Popular Treatise. By an Amateur, pp. 51. Brighton, R. Popham; London, E. Lumley.

This little work is set forth as a labour of love, resulting from a desire to make generally better understood the discoveries of Niepce, Daguerre, Talbot and others; discoveries worthy of universal admiration. It is well suited to the end proposed, well written, and carefully compiled, detailing the history and practice of photography, and deservedly lauding the labours of M. Claudet in the experimental investigation of this beautiful art.

#### ORIGINAL CORRESPONDENCE.

PANTOMIME. PAUL GRIMALDI, to the Editor. In the times of the immortals, and lamented Grimaldi, "Joey Grimaldi," how eagerly did the Pantomime lovers look forward every Christmas to the new Pantomime of the year. In our boyhood we were lost in wonder at the magical power of *Harlequin*, the beauty of *Columbine*, the simplicity and folly of the *Clown* (whom we were frequently inclined to assist, by exposing the tricks which we saw were about to be practised on him), and the imbecility and peevishness of the *Pantaloon*. Everything was thought genuine; even the laughter was tempered with fear for the ultimate safety of *Harlequin* and *Columbine*. Peace to thee, Grimaldi! Thousands and tens of thousands in their days of childhood and youth, hast thou made happy for many a joyous hour, by thy drollery. Thousands and tens of thousands, of their care-worn elders, hast thou relieved from many a weary hour and charmed by thine unrivalled humour.

The Genius of Pantomime seems to have taken his departure with him, or at least, to have nodded very considerably since; whether to revive or not, is a problem to be worked out. The theory of our modern Pantomime does not seem well understood, and pray do not fancy that I am about to add anything to the present stock of ignorance on the subject; though, according to the algebraic rule of two minutes making a plus, it would be desirable to add a negative. D'Israeli (*Curiosities of Literature*, 3. 11. &c.) has collected some interesting materials on the various characters. He considers the Italian *Harlequin* to have represented the ancient Mime, but he seems to have been the *Clown*, on part of the performance, until Grimaldi took a fancy to him and turned him into a wit. A

great deal of amusing and valuable information on the subject may also be found in the *History of Punch and Judy*, with George Cruikshank's capital illustrations, 1828. *Harlequin*, on the French stage, became a wit and improvisatore, somewhat perhaps in the style of our Tarleton and Kempe. Tiberio Fiorilli, who invented the character of *Scaramouch*, was the companion of the boyhood of Louis XIV., and Dominic, the celebrated *Harlequin*, was also occasionally admitted to the table of that monarch. The story is well known of Louis directing some partridges which were on a silver dish, to be given to him. "Give Dominic that dish." "And the partridges too," said the wily actor. Dr. Clarke, in his travels (vol. viii. 104-7) gives a mythological origin to *Harlequin*, considering him to have descended, with his sword and cap, from Mercury, the *Claudio* from Momus, the *Pantaloon* from Charon, and *Columbine* from Psyche; and their adventures therefore allegorical. It may not be generally known that when *Harlequin* puts on his cap he is supposed to be invisible; the various wishing and invisible caps of romance would hence appear to have some connection with him. His sword, however, must have some relation to the dagger or lath of the *Vice* in the old Moralities, and perhaps to the staff or bauble of our *Fools*, as his variegated dress might also have, though in richer style, to their parti-coloured attire. These *Fools*, however, had occasionally rich apparel, as for instance, in the Christmas revels at Court, 5th Edward VI., the principal one had "a long fool's coat of yellow cloth of gold, all over figured with velvet, white, red, and green, seven yards and a half, at 40s., garded with plain yellow cloth of gold, at 30s., 4d.; a hood and a pair of buskins of the same, figured gold, and a girdle of yellow sarsnet." The clown's dress evidently has great similarity to the fool's, and, according to Dr. Clarke, the painted face and wide mouth, were taken from the ancient Masks. It may be added that the Mimes wore the *panniculus centumcellus*, or coat of different coloured pieces. In a note to *Rabelais*, (Ed. 1823. Vol. iii. 493, note), the writer also derives *Harlequin* from Mercury, adding his patch-work dress in proof, and then discourses on the origin of his name; amongst other things stating it to be a diminutive from *harle*, or *herle*, a river-bird, and gives examples of it as far back as 1521. Though *Harlequin* was not introduced on our stage till about the beginning of the last century, yet his fame was known long before. Bianca, in Marston's *Malcontento*, about 1604, says, "The French *Harlequin* will instruct you." Heywood, in his *Apology for Actors* (1612), introduces him with other characters, thus: "To omit all the doctors, zanyes, pantaloons, harlakeemes, in which the French, but especially the Italians, have been excellent." Dryden refers to him also: "But I speak no Italian; only a few broken scraps, which I picked from *Scaramouch* and *Harlequin* at Paris." (*Limberham*, Act i. Scene 1.)

About the time of Queen Anne, *Harlequin* probably was introduced to the English stage, and he appears, together with *Punchinello*, who also was naturalised about the same time, in some of the exhibition bills of that date, of which examples may be found in Harleian MSS. 5931. Amongst these for example, at Mat Heady's booth, at Bartholomew Fair was "presented a Little Opera, called the Old Creation of the World, Newly Reviv'd; with the Addition of the Glorious Battle obtained over the French and Spaniards, by his Grace the Duke of Marlborough." . . . "completed with the merry humours of Sir John Spendall and *Punchinello*." James Miles, (from Sadler's Wells, at Islington) at the Gun Musick booth, in Bartholomew Fair, among other dances advertises—"A new entertainment, between a *Scaramouch*, a *Harlequin*, and a *Punchinello*, in imitation of *Bilking a Reckon-*

ing; and a new Dance by four *Scaramouches* after the Italian manner, &c. One does not quite understand the "imitation of *Bilking a Reckoning*," but some pretty strong imitations may be found in the present day. The subject, however, must have been somewhat a favourite, as the first Pantomime performed by grotesque characters in this country, is said to have been at Drury Lane Theatre, in 1702, composed by Mr. Weaver, and called *The Tavern Bilkers*. *Harlequin*, however, was not admitted without some opposition by the regulars; just as of late years, we have objected to dramatic elephants, dogs, and horses. Listen, as a specimen to a skit at him by Southerne:

"We hoped that art and genius had secur'd you,  
But soon facetious *Harlequin* allur'd you;  
Tis a Muse blush'd to see their friends exalting,  
In those elegant delights of jigg and vaulting."  
[Prologue to the *Spanish Dame*, about 1704.]

In 1717, the celebrated Rich, who acted under the name of Lun, brought out his first *Harlequinade*, called *Harlequin Executed*, at the theatre in Lincoln's Inn Fields. He was distinguished for his skill as a *Harlequin*, and his talent for these compositions, and established them firmly in the public favour. He flourished till 1761, all his productions having succeeded.

With respect to *Punchinello* or *Punch*, he is mentioned in the *Tatler* and *Spectator*; but we must refer the *Punchophilists* to his *History*, before mentioned, adding, however, an origin of his name, with which the writer of that work and other writers on the subject were not acquainted. Silvio Fiorillo, a comedian, is stated to have invented the character of *Punchinello* about the year 1600. An Italian friend, of considerable literary acquisitions, gives the following version, which seems to supersede the various fancied derivations of the name. There was an old custom in Italy of keeping buffoons as waiters at inns, to attract and amuse travellers. Paolo, or *Paol Cinella*, was a buffoon or waiter of this description at an inn at Acerra, when Silvio Fiorillo, called *Captain Matamoros*, saw him, and was so pleased with his humour, that he induced him to join his troop of travelling comedians, and hence came the name to the character of *Paol Cinella* or *Punchinello*. Silvio Fiorillo, he states, was called *Captain*, from being chief conductor of the troop; and *Matamoros*, from his acting the *Primo amoroso*, or, as he was called in the Neapolitan dialect, the *Mat amoros* (the madly in love), that being the first character in the comedies then in vogue. Wishing that some modern Pantomime inventor may at the approaching season rival the famed "Mother Goose,"

I remain, Mr. Editor,  
Faithfully yours,  
JAN. T.

#### ARTS AND SCIENCES.

##### THE ARCTIC EXPEDITION.

MR. ISBESTER, of Jubilee Street, to whose communication respecting Arctic Expeditions we referred in our notices to correspondents, a fortnight ago, having saved us from the trouble of further consideration by publishing it elsewhere, we have only to thank him for his preference, and to excuse ourselves from the apparent neglect on the ground that throughout all the discussion of this deeply interesting subject we have thought it right to abstain from all speculative opinions, more calculated to agitate than inform the public mind, and to cause doubt and distress to those to whom our distant voyagers are most dear. We have confined ourselves to facts and realities, and, assured by the most competent persons that there was no reason to be terrified into fears for the safety of the gallant band, have relied on what we knew to be the true state of the case, namely, that every means which previous experience and human anxiety, and foresight could

suggest to prevent the probability of danger and misfortune, had been adopted by the Admiralty and the Hudson's Bay Company, in good time, and were actively in progress to meet every exigency.

##### PHOSPHORUS AND ITS COMPOUNDS.

THE new, in addition to the former, results, obtained by M. Paul Thenard, appear to him to show, 1st, That phosphorus combines with hydrogen and carbon in several proportions; 2nd, That the three phosphorets of hydrogen now known, unite as follows: the solid phosphoret  $P^2H_3$ , with one equivalent of methylene; the liquid phosphoret  $PH^2$ , with two equivalents of methylene; the gaseous phosphoret  $P^3H_3$ , with three equivalents of methylene; that is to say, with as many equivalents of methylene as there are of hydrogen in the phosphorets themselves: 3rd, That the first of these three new compounds is solid, yellow, inodorous, insipid, insoluble in water, altogether inert, at least, at ordinary temperatures; that the second is liquid, extremely infect, spontaneously inflammable and susceptible of forming a new acid when exposed gradually to oxygen; that the third is alkaline, not inflammable, capable also of absorbing oxygen gas producing a very different acid: 4th, That the inflammable compound may be transformed into two others under the influence of a great excess of acid, but that in the state of monochlorohydrate it is decomposed by the action of water and heat producing a new gas  $P^2H^2$ ,  $C^2$ ,  $H^2$ , or perhaps  $PH^2C^2H^2H^2$ : 5th, Finally, that the inflammable compound is the analogue of cacodyle, and strengthens, by this analogy, the natural link existing between arsenic and phosphorus.

It is not probable, M. Thenard demands, that we should obtain with other chlorohydrates of carburetted hydrogen and phosphoret of calcium, a series of products analogous to those which the chlorohydrate of methylene yields? May we not hope that the arseniurets of hydrogen will lend themselves to the same combinations, and would it be going too far to presume that the like would occur with the nitroguret of phosphorus? Thus a great number of new compounds would be produced assimilated to organic compounds, and the composition and properties of which, theory, even at present, indicates. It is probably in this state of combination that phosphorus is found in cerebral matter, in the nerves, &c. Only the phosphoret of hydrogen ought to be there united with much more carburetted hydrogen. M. Thenard has already obtained a new series of products resulting from the reaction of chlorohydrate ether, or chlorohydrate of ethyle, and of phosphoret of calcium; the series which they constitute is one that just made known as alcohol is to the spirit of wood.

##### ROYAL SOCIETY.

Dec. 16.—Sir R. H. Inglis, V. P. in the chair: The Rev. Dr. Whewell delivered the Bakerian Lecture, entitled "Thirteenth Series of Tidal Researches." The first part of this lecture, "On the Tides of the Pacific," forms a sequel to former communications by the same author, especially to his first memoir on this subject, as printed by the Royal Society in 1833 ("Essay in towards a first approximation to a Map of Coastal Tidal Lines"), and to the "Sixth Series" published in 1836 ("Results of an extended series of Tide Observations, made on the Coasts of England and America in June 1835"). Amongst the results obtained in the latter paper, it appeared that all the "cotidal lines" which have been most exactly traced, meet the coast at a very acute angle; and for that and other reasons stated in other memoirs, the drawing of cotidal lines across wide oceans is a very precarious process. In addition to this consideration, the scantiness of our materials has



hitherto made it impossible to trace the tides of the Pacific in a connected form; and the absence of lunar tides in the central parts of that ocean (as at Tahiti) makes it difficult to represent the course of the tides by means of cotidal lines at all. We are thus led to consider in what other way the course of the tides over wide spaces may be represented: and it is stated by the author, that either a stationary undulation, or a rotatory undulation, of the central parts of an ocean, with a border of cotidal lines proceeding outwards from the central undulation into bays and arms of the sea, would represent, in a great measure, the tidal phenomena of the Atlantic and Pacific, as far as they are known. The rotatory undulation here spoken of need not be understood to be a rotatory motion of the water, but a geometrical rotation of the cotidal line, such as takes place in the German Ocean; the tide in the central part (that is, the rise and fall of the surface) vanishing, as was shown by the observations of Capt. Hewett, though the tidal currents at that point alternate regularly. Such a movement of the cotidal line may perhaps represent the phenomena of the North Pacific.

The author has collected materials for a Tide Map of the Pacific from various navigators—Cook, Flinders, King, Captains FitzRoy, Sir E. Belcher, Sir James Ross, Stokes, Killet, and others of our own countrymen: Malaspina, Freycinet, Du Petit-Thouars, Wrangel, and Admiral Lütke, and other Spanish, French, and Russian navigators. The result of these appears to be, that on the eastern coast of the Pacific, the tide comes from the west; arrives first at the coast near Acapulca and Nicoya, and is later and later both to the north and to the south of this point; passing to the eastward round Cape Horn, as observed by King, and to the northward along the coast of North America, and then to the westward along the Aleutian Isles, and so to Kamtschatka, as stated by Admiral Lütke.

The tides in the centre of the Pacific are too small and anomalous to allow us to trace the connection among them. At Tahiti, according to the observations of Sir E. Belcher, the solar and lunar tides appear to be equal.

The tides have been traced along the coasts of New Zealand and Australia, by Cook, Flinders, and other succeeding navigators. They come from the east; and the cotidal lines which mark their progress appear to have a north and south range, except when deflected by passing round promontories and the like. When we pass westward from the eastern coast of Australia, the cotidal lines are too much broken and complicated by the intervention of islands, to be traced with our present materials of knowledge.

The second part of the memoir, *On the Diurnal Inequality*, treats of the difference of the two tides of the same day, which has also been discussed in former memoirs by the author; and its laws so fully made out, that this inequality has been introduced into the tide tables for Liverpool and for Plymouth. This inequality depends mainly upon the moon's declination. In England it is small: it is very marked on the coasts of Spain, Portugal, and North America, as was shown by the observations of 1836. But in the North Pacific, and in the Indian seas, it reaches an enormous amount, and shows itself with curious differences. In many places in those seas, the diurnal inequality is much larger than the differences of spring and neap tides; and is so large as utterly to confound the usual modes of estimating the "establishment" of a place.

This inequality affects the tides of various parts on the coast of Australia to a very great amount, and with very remarkable differences. It is seen at Adelaide on the south, and Port Essington on the north coast; and at each place it produces a difference of several feet between

every two successive tides, when it is at its maximum: but this difference affects mainly the high waters at Adelaide and the low waters at Port Essington\*. Also on the west coast of Australia, near Swan River, the diurnal inequality appears with another peculiarity, affecting the times of high water rather than the heights. These differences, the author remarks, show that the diurnal wave travels separately from the semidiurnal wave; but our materials do not at present enable us to analyse the compound tide into these two waves, and to trace the course of each.

The author observes in conclusion, that our knowledge of the tides is not likely to be completed, nor even much advanced, by tide observations made by navigators and surveyors voyaging with other main objects. The later observations of the Pacific, though made with great industry, have added little to the knowledge derived from Cook, Flinders and King, because they were not geographically connected with each other: and the great discrepancies of the observations at the same place show how little correctness the mean of them, or the result, however obtained, can pretend to.

## GEOLOGICAL SOCIETY.

Dec. 15.—Sir H. T. De la Beche, in the chair.—A paper "On the Mineral Character and Fossil Conchology of the Great Oolite in the Neighbourhood of Minchinhampton," by J. Lycett, Esq. was read.—A letter from Col. Macintosh to J. C. Moore, Esq., was read, relative to the depression of the land on the shore of the Bay of Naples. At the Hospice of the Capuchins, between Naples and Pozzuoli, the water is now so high as frequently to cover the floor of the building. On the side next the sea, there was formerly a vineyard,—but the whole is now covered with water, and an old monk has frequently eaten grapes which grew on a spot where boats are now sailing.—"A Description of a new Species of Nautilus, (*Nautilus Sazbii*), from the Lower Greensand of the Isle of Wight, by Mr. J. Morris, and an "Account of the Recent Land-slip at the Lizard Point, on the 19th of February, 1847," by Mr. C. A. Johns,—were read.

## LITERARY AND LEARNED.

## UNIVERSITY INTELLIGENCE.

OXFORD, December 17th.—The Rev. Dr. Vaughan, Head Master of Harrow School, and formerly Fellow of Trinity College, Cambridge, was admitted *ad eundem*.

Bachelors in Divinity.—The Rev. J. M. Wilson, the Rev. M. Harrison, fellows of Corpus Christi College.

Masters of Arts.—The Rev. J. K. Glazebrook, Magdalen Hall; W. C. Denshire, Queen's; J. Riddell, fellow of Balliol; the Rev. E. F. Bogle, Brasenose, by incorporation.

Bachelors of Arts.—F. S. Woodman, New Inn Hall; A. Bradley, Queen's; T. Marsh, St. Edmund Hall; G. R. Gibson, Oriel; E. Miller, fellow of New College.

CAMBRIDGE PRIZE SUBJECTS, 1848.—I. The Prince Albert (Chancellor of the University) Gold Medal, for the encouragement of English Poetry, for the best Ode or the best Poem in Heroic Verse.

The Subject is—"The Death of Baldr."  
II. The Marquis Camden Gold Medal, as a prize for the best Exercise in Latin Hexameter Verse:

The Subject is—"Iona Insula."

III. The Representatives in Parliament for the University. Two prizes of fifteen guineas each, for the encouragement of Latin and Prose Composition; and two other prizes of fifteen guineas each:

The Subjects are,  
(1) For the Bachelors—"De Arturo, Britannorum Principe, utrum aliquid veri memorie traditum sit."

(2) For the Undergraduates—"In cultu divino quemnam aut Musam paries."

IV. Sir William Browne, three Gold Medals:

(1) The best Greek Ode in imitation of Sappho;

(2) The best Latin Ode in imitation of Horace;

(3) The best Greek Epigram after the model of the Anthologia, and

(4) The best Latin Epigram after the model of Martial.

The Subjects for the year are,

(1) For the Greek Ode—"Antiqua Tyros."

(2) For the Latin Ode—"Bomus emolula, ac religione Christiano insula."

\* These results follow from a series of tide observations made at Adelaide by Mr. Braken, and at Port Essington by Sir Gordon Bremer.

(3) For the Greek Epigram.—πολλὸν δ' ἀνθρώπων ἴδεν Ἀρεά καὶ νόον ἔγνω.

(4) For the Latin Epigram.—"Manus manum laet."

V. The Porson Prize:

The Subject for the year is,

HAMLET. Act 1. Scene 2.

"Queen. Good Hamlet, cast thy nighted colour off."

to the words

"This must be so."

## BRITISH ARCHAEOLOGICAL ASSOCIATION.

Council Meeting, December 22nd.—Communications were received from Mr. John W. Lukis, of Guernsey, on the cromlech of Gavr' Innis, in Brittany, and from Mr. F. C. Lukis, respecting some objects found beneath the capstone of a cromlech in Guernsey, called "La roche qui sonne." The former was illustrated with drawings, made from rubbings of the singular engraved stones of the cromlechs of Gavr' Innis and Locmariaker, which have never yet been published, at least, with accuracy, so that now they can be compared with those at New Grange, in Ireland, and in the north of Denmark. The paper of Mr. F. W. Lukis detailed the particulars of excavations made beneath the above-mentioned cromlech in Guernsey, and of the discovery of a small jar, two bronze armlets, and an armlet in jet, the former having a ring clasp terminated by two round knobs; the latter is a very uncommon example, having several sunk circles, perforated with zigzag patterns, on the edges.

Mr. Joseph Clarke forwarded a drawing of a large celt dug from a peat soil twenty feet deep, at Greys Thurrock, in Essex. The material of the celt is granite, and its constituent parts of felspar and hornblende, in particles so fine as not to be distinguished without the aid of a microscope; in colour it is a light slate grey.

The Hon. Mr. Neville reported the discovery at Chesterford of nearly two hundred large brass coins of Vespasian, Nervus, Trajan, Hadrian, Sabina, Antoninus Pius, and Faustina. They were found in the Boro' field, near a skeleton, by the side of which was a small urn, containing a second brass coin of Trajan. Nearly all the coins are in good preservation.

Mr. Roach Smith stated that he had recently visited the excavations now being made on the site of Verulamium by the St. Albans Architectural Society, under the superintendence of Mr. Grove Lowe and the Rev. Dr. Nicholson. They were commenced on the right side of the high road leading to Gorbamby, beyond St. Michael's Church, owing to the attention of Mr. Lowe being directed to a mass of flint masonry which projected from the bank. At this spot the outer walls of a building of considerable magnitude have been laid open, but as the chief portion is still concealed in the adjoining field it would be premature even to pronounce an opinion of what the edifice itself may have been. In the lower part of the large field on the opposite side of the road the foundations of another extensive building are being brought to light. It is almost semicircular, with a double wall, the outer being six feet in width, the inner, three, with a gallery of about four feet between; near the termination, at one side of the inner, are the remains of small chambers or rooms; the width across this building is about sixty paces. There is every reason to believe that this large edifice may have been a theatre; its dimensions and form suggest a public use; and in perforating the centre, the made earth appears to be at least five feet deep, shewing a considerable slope inwards from the walls. The researches now progressing will, however, determine the question in a few days. The Earl of Verulam, with great kindness and good feeling, has permitted a full exploration to be made, and it is to be hoped that every assistance will be rendered the St. Albans Architectural Society in their laudable exertions in investigating a site so pregnant with valuable remains. Mr. Smith stated that he believed the entire

plan of the ancient city might be discovered, with the foundations of most of the buildings, public and private.

The walls of the edifices just opened have been cleared away almost to the last course of stones and tiles, most probably for materials to construct the Abbey on the hill opposite. Coins of the Constantine family, of Valens, and Gratian, have been found, as well as fragments of various kinds of pottery, marble, &c.

#### LIBRARY AND SCIENTIFIC MEETINGS FOR THE

Month of January.

Monday, 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st.

Tuesday, 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st.

Wednesday, 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st.

Thursday, 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st.

Friday, 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st.

Saturday, 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st.

Sunday, 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st.

#### FINE ARTS.

*Etching by R. E. Gordon, London; Joseph and David, Edinburgh; and to which we have added a fine illustration of the *Perseus*, and the *Book of Ecclesiastes*, is again before us with a reasonable gift-book, and a book which never can be out of season; consisting of thirty-eight etchings of subjects of varied aspects, and no less varied beauty. Taste, grace, elegance, nature, and feeling, were never more happily embodied in this line of art, and within so small a compass. At the performance of a young lady, we look upon the volume as altogether marvellous; and we hope we shall not be thought ridiculous when we give our opinion that Miss Gordon's productions may, without risk or disparagement, be placed by the side, and compared with, the admirable specimens of the great masters. Most of the landscapes belong to the Rhine, and are fitted with picturesque frames of elegance, and charmingly consonant to the poetry of the scene they surround. Castles, ruins, mountains, scenery, water, shipping, clouds, sunsets, cities, rural nooks, compositions, fill the volume, and delight the sight. Every nuthall has its little treasure, and many their *liad*. We really cannot describe the artistic genius and delicious effects of picture after picture, extorting, as every leaf is turned over, exclamations of surprise and praise. The whole must be seen to be justly appreciated; and we shall only add that it is an honour to the country where it appears, and to the sex from one of whose ornaments it has emanated.*

*Buckingham Palace Views of Bolton Abbey.* By John Ackerman and Co. BOLTON ABBEY, so long the favourite of artists and the poets, has here found a pleasing and copious illustration, whose numerous views are congenially lithographed and dedicated to Prince Albert. The various forms of the buildings as seen from interesting points, and the sweet bits of landscape which surround them, appear to have been selected with much taste, and the series to be justly entitled to the favour of those who love such artistic delineations of the graceful and charming scenes which adorn our rural England.

*The Christian in Palestine, or Series of Sacred History from Sketches taken on the spot.* By W. H. Bartlett, with descriptions by Dr. Stebbing. Parts XIII. to XX. London, George Virtue. THESE parts are produced with the same care and attention which have characterized their predecessors, and which have frequently been mentioned in our columns with that commendation they have so fairly deserved. Now the work is completed it forms a very handsome volume of Bible illustrations, carefully selected and engraved, and as carefully illustrated by the text of

*Dr. Stebbing.* We have much gratification in announcing the annexed important literary fact.—*Dr. L. G. Discovery of an oration of Hyperides.*—Mr.

N. C. Harris, of Alexandria, has purchased at Thebes, a papyrus in Greek characters, which is the oration of an accuser, apparently Hyperides, against Demosthenes, for taking the bribe, or rather embezzling the 150 talents of Harpatus. This discovery, one of the greatest made in Hellenic literature for a long period, is announced by him to the Royal Society of Literature, at whose next meeting an account of the paper will be read; to the Institute of France; and Royal Academy of Sciences, at Turin.

Jenny Lind, on her return to Stockholm, made an arrangement with the manager of the opera to sing there once a week during the months of December, January, and February, on condition that half the profits of the evening should be hers, and that on these occasions the prices should be raised one half. The day previous to her first performance under this arrangement she inserted a letter in the public journals, stating that "she wished to give her country a more lasting souvenir of her than could be retained of her merely as a singer, and that therefore it was her intention to dedicate the whole of the profits which might accrue to her to the foundation of an establishment for gratuitous musical instruction for poor young persons of both sexes who are gifted by nature with musical talents." This mark of generosity raised the public enthusiasm to the highest pitch: and so great was the crowd on the morning previous to her appearance, that the theatre could only be preserved by the military in aid of the police. The tickets were sold in the course of the day for fifty times their original price; and those for the amphitheatre were eagerly purchased for twenty guineas a seat.

Mr. Faraday has been chosen Associate of the Royal Belgian Academy.

M. Agassiz has been lecturing on the Swiss Glaciers in America, as it should seem, according to the newspapers, previous to his leaving the States.

Corneille.—The portrait of Pierre Corneille, painted by Lebrun, and therefore of twofold interest, which has long been deemed lost, was accidentally discovered a few days since by an academician of Rouen. It had come into the possession of a person who was quite ignorant of its great value.

Archaeological Discovery.—At Bouxières-aux-Chênes, in Meurthe, a labourer, in digging, has turned up a seal of the Emperor Henry III. surnamed *le Noir*. It is of massive silver, the workmanship rude, and the weight about 28 grammes. The three letters bearing the Carolingian character are very legible, *H. S. tertii Henrici sigillum*. This Emperor, son of Conrad II., was cousin of Brunon, Bishop of Toul, whom he caused to be elected Pope at the Diet of Worms, and who was afterwards Leo IX. Henry III. was born 1017, succeeded his father 1059, and died 1056. He was buried at Spire.

Roman Tombs.—A short time since, several mounds, discovered and opened in the Campine Brabantonne, were found to contain human bones, funeral urns, and other objects of antiquity. Since then about 30 more have been ascertained in Neerpelt, divided into three distinct lines. They are in the shape of a triangle, about 70 centimetres high, and from 20 to 30 metres in circumference. Some of the inhabitants of the Commune immediately commenced digging, and found many interesting remains, but, unfortunately, through want of care, they have all been broken. The authorities are now going to commence a systematic investigation.

Archaeological Museum at Constantinople.—The latest *Journal de Constantinople* which we have received, speaks in most encouraging terms of the Museum created by order of the Sultan, and the exertions of Ahmet Fethi Pasha, in part of the Imperial Palace of Top-Capou, at Djib-Hané. The commands to the Governors

of Provinces to send all remarkable objects to Constantinople, have begun to bear their fruit. Zafir Moustapha Pasha, Governor of Jerusalem, has sent an admirably-executed bas-relief, found not far from Bealon. Some antiquarian remains here, being investigated, this mythological marble, in perfect condition, was discovered, representing a Sphinx on the summit of a rock, with the form and breast of a woman, the wings of an eagle, and the paws of a lion. It seems as if about to throw itself from the rock. Two nude figures of men are on the left, and on the same plain, the one nearest the Sphinx appearing to menace her. He holds in his right hand an instrument which has not been ascertained, and the index of the left is pointed towards the monster. The other has his right hand upon his breast, and in his left a cincture or band, of which the other end is rolled round a female, sketched in the attitude of sleep, at the bottom of the rock. The figures of the men are somewhat defaced, but the female is perfect in every part, the outlines of remarkable purity, the arms, hands, and form, altogether displaying the genius of a great master. There is no inscription, but on other portions of the design are injured vestiges of a horse, a ram or sheep, and a serpent in a ring.

Cholera.—A cure of this disease by the inhalation of ether, is reported on the medical authority of a Dr. Taron, at Marseilles.

Old Age.—Luca Brissac, an old soldier, is stated in the *Trieste Giornale* to have died there at the age of 116, having enjoyed robust health to the last. He served in the seven years' war, remembered the Empress Maria Theresa as a fat lady, dressed in black, and was altogether only 90 years in the army.

Indian Relics in America.—Discoveries have just been made in the township of Collingwood which are a complete deathblow to the Jewish theories of the poor *Colonist*. In a tumulus of Indian remains, similar to those formerly found, a sword, evidently of modern manufacture, and a medal, with apparently a representation of our Saviour on one side and of the Virgin Mary on the other, have been discovered. The following inscription on the one side of the medal was very distinct, but no date could be made out: *forma pre filius hominum*, while all that our correspondent could make out on the other side was, *magna, potens, et pressante*. An immense quantity of human bones, beads, and copper pans were found in this tumulus, as in those formerly discovered, and new mounds are constantly being found. We hope that the *Colonist* is now satisfied, that it was not a direct descendant of the Jews that "took his siesta on the banks of Lake Huron" 200 years ago.—*Toronto Globe*.

Recent Medals, by the Chief Engraver of Her Majesty's Mint. Charles Lawson. Sir Francis Chantrey. Sir Thomas Gresham.

THE pleasure with which we always welcome any addition to our cabinets from the burin of the Chief Engraver, is, in the present instance, much enhanced by his recent narrow escape from being killed in a collision of railway trains, to whose iron bowels of compassion the legislature have handed over the British population, without one stipulation to protect them against negligence, the ignorance, and the cupidity of proprietors, directors, and servants. But as we cannot help ourselves, and complaining is useless, let us turn "to more attractive metal."

In the medal of "Carolus Lawson, A.M., reverse, 'Palman qui meruit ferat,' I presume, Mr. Wyon had to copy a painting; and he has completely succeeded in what I suppose is very difficult, as it is generally a failure—a full-faced bust. While the medal can be kept in fine condition, it is, being the front view, the completest

#### NOTES FROM ABROAD.

[We have much gratification in announcing the annexed important literary fact.—*Dr. L. G. Discovery of an oration of Hyperides.*—Mr.



and most generally recognised portrait. But it suffers most "in its war with time." Those who are unacquainted with the artist's difficulty in the countenance, will yet be enchanted with the old wig, which is as true and as perfect, in *Barbary* art, as its wearer's features and expression are to old Dame Nature. The inscriptions being only as above recited, we may ask, for what purpose was the medal struck? Why was a medal struck for Charles Lawson? Or when or where did he flourish? London? Rome? or Kamschatka? Really, Mr. Wyon should put some medallist's sense into his customers' brains, and not couple their ignorance with his reputation—*as our* his reputation.

The first glance of the medal of Sir Francis Chantrey, reminded me and others of the engraver himself. I question whether this bust gave Mr. Wyon as much trouble as Lawson's, yet it is more effective as a work of art. The mouth is singularly beautiful and expressive; and the whole portrait has a placid contemplative dignity, which the living original had not, at least in my eyes; whose appearance, the only time I had the honour and pleasure to meet him, which was in his own studio, and I shall always remember it with the most grateful feelings for the kindness he conferred on me, did not realize the poetry which the mind involuntarily associated with the sculptor of "The Two Sisters," whose sleeping presence converted the exhibition-room of Somerset House into the sacred silence and repose of Litchfield Cathedral.

The name of the which this medal represents is, perhaps, the best for the artist's purpose: sufficiently marked to tell; not so much so as to break up and fritter the massiveness, energy, and peculiarity of character. In the reverse, Mr. Wyon does splendid justice to Sir Francis Chantrey's statue of Watt. The case of the medal, the figure, and the perspective or the foreshortening of the right arm, are very happy.

But what shall I say of the magnificent medal of Sir Thos. Gresham, struck to commemorate the re-building of the Royal Exchange; the birth, as we may term it, of the grandchild of his munificent foundation, whose baptisms were all graced with the presence of Sovereign Queens—the lion-like Elizabeth, who stood proud, undaunted, unmoved, with all the powers of the then Europe arrayed against her, under the banners of Philip II.—the no less courageous Victoria, the representative, in spirit as in blood, of a grandfather, against whom another and a more potent Europe, quailing at the behests of Napoleon, were again, and as unsuccessfully, banded against the power and existence of Britain, and like the billows that chafe and foam around her rocky shores, broke as harmlessly and as unavailingly at her feet.

This splendid obverse, as a whole, I think, is the finest head which Mr. Wyon has created in his medallist labours:—the Merchant Prince, and sagacious Statesman, with wisdom to contrive, with firmness to realize; the eye deep of purpose; the lip of command; dignified, as though the merchant's cap had been an emperor's crown; and the whole combining luxuriant picturesque richness with surprising breadth and quietness of effect. Yes, certainly, I should say, this is the masterpiece of Mr. Wyon's obverse portraits.

The reverse would have made any other person's "fortune in fame." The pose of the Queen's figure is very good, particularly the turn

of the bosom. And Her Majesty's expression of countenance is most gracious and pleasing. The architecture and perspective perfect. R.S. Cork, 3rd Nov., 1847.

## ORIGINAL POETRY.

## CHRISTMAS.

Once more a merry Christmas morn has shone upon our land:  
Its laurel branch and holly bough are in our children's hand.  
They come with music in their steps to deck the household shrine,  
And yield from each unsullied breast, a homage all divine.  
Oh! may the sylvan offerings have their loving hands have brought,  
Be tinged for us with fairy lore, and shed the gems of thought:  
Within their shining buds and leaves may words unspoken lie,  
That breathe a blissful influence as we hang the wreaths on high.

It may be that our home is made within some ancient hall,  
Whose wealth has tempted Art to fling her treasures o'er the wall:  
Where, through the lofty casements seen a ruddy blaze is beaming,  
Or, from its highest turret tower, the flag of welcome streaming.  
We'll raise the English holly there, and form a bower of shade,  
Where rests the grim old warrior, and the feudal banners fade;  
And high within its gothic porch, and o'er its oaken dais,  
The nation huge we'll crown as trophies of the chase.  
Throughout its vassal's chambers, and above the banquet board,  
We'll place the merry minstrel before the wine is poured.  
The humblest and the proudest fair may bend a graceful bow,  
For who would dare a thought of wrong beneath the Druid's bough?

It may be that we dwell not thus as rare exotic flowers,  
And yet what home so rich, so bright, as that dear home of ours?  
Its humble roof hath still its wealth, and some, perchance, to spare;  
The board is blessed by parent hands, the treasure health is there.  
Its fair and gentle daughters, its dear sons who breathless stand,  
And list with kindling eyes the tale of our unconquered land,  
Are gather'd in a lovely group within the household room,  
Proud studies for the sculptor, or the artist's silken loom.  
Hang high your brightest evergreens within that favour'd dwelling,  
For happy hearts are beating there, and festive song is swelling.

It may be that we dwell not here but on the wild sea foam,  
The ever restless waters seek a stranger's distant home:  
Or in some lovely woodland nook our ruddy children sleep,  
And measure time but by the stars that o'er them watch do keep.  
The festival of Christmas-tide shall reach us even there,  
The temple of our God is deck'd for thankfulness and prayer:  
And few beneath its hallow'd roof who rest from worldly toil,  
Will fail to mark the simple trust of him who tills the soil:  
Oh, is it that he reads the skies, the sod, the purling brook,  
And so becomes more wise than him who bears the scholar's book?

We'll linger at his cottage door, and round the fruitless vine,  
In token of the peace within our wreath of olive twine:  
And thus the sylvan offerings made which loving hands have brought,  
Are tinged for once with charmed lore, and yield the gems of thought:  
Within their shining buds and leaves, may countless blessings lie,  
And shed their happy influence as we hang the wreaths on high. MARIAN.

## THE DRAMA.

*Drury Lane*.—On Monday, Balfe's last opera, *The Maid of Honour*, was performed for the first time. The story is taken from the ballet *Henriette*, founded upon an incident said to have occurred at a statute fair at Greenwich, in the time of Elizabeth. Two young maids of honour to the Queen, in sport, go to the fair—"the vulgar place where ladies never go," as the *libretto* informs us, and hire themselves as serving maids, to two young healthy yeomen. This

frollic ends in their falling seriously in love with one another. In vain, however, do the squires of low degree woo these courtly maidens; till Lyonel has the good fortune to stop the Queen's horse, which has taken fright while hunting, and, having saved the Queen's life, is knighted, and the rescue of the Queen is celebrated by a Masque, the parts of *Orpheus* and *Eurydice* being played by the two maids of honour. At this Lyonel recognises his lost love, and rushes to her. Confusion follows, and the Queen being told of the adventure at the fair, orders the yeomen to return to their farm-house, and instructs her Lord-Chamberlain to escort the young ladies there in their servants' dresses, the lovers are thus brought together, and the Queen herself comes to see them thus made happy.

Besides the advent of a new Opera, we had the stage debut of three ladies—Miss Birch, the well known concert singer, and Miss Miran, a *contralto*, a pupil of the Academy, and of Mr. Mas Crivelli; these filled the parts of the *Maid of Honour*; the Queen was played by the third *contralto*, Mrs. Weiss, late Miss Barrett, of the Academy; the other parts, the *Yeomen*, by Mr. on Reeves and Mr. Whitworth; and the *Chamberlain* by Mr. Weiss. The success of these ladies was unquestionable; with regard to Miss Birch, as we have nothing to add to her established reputation as a singer, it is to be regretted that she did not study opera singing earlier in her career. The *contralto* is now an extensively useful staff, and wanting in expression; that her excellent singing is deprived of much effect. She was very nervous at first, but sang with more freedom and confidence in the second and third acts, especially the duet with Reeves, and the pretty cavatina "To the Rose." Mrs. Weiss sang the part of the Queen admirably, and maintained the high reputation she had before gained in the Academy; but, undoubtedly, the debut of the evening was that of Miss Miran. With very great personal charms, this young lady possesses a remarkably full yet sweet and expressive voice, not a deep *contralto*, but of considerable compass range, and her method shows all that evenness and effective style so desirable in opera singing. We never remember to have heard so young a performer singing with such accuracy, and singing every point so well throughout her part, as her song as *Orpheus*, with the harp accompaniment, was perhaps the most successful of the evening.

Mr. Reeves sang exceedingly well, and acted with great feeling; but there is nothing very striking for the tenor voice, though the ballad in the third act is simple and pleasing. Mr. Whitworth had not much to do; only one song, *mea brava*, which he, from anxiety, sang sadly out of tune. In the recitative and concerted music he is always correct, and his voice has fine quality. Mr. Weiss was excellent as the *Chamberlain*, of quite like *Lafache*; indeed, we thought this first, or comic act, of the opera the most successful, in which he was the principal singer. With this Opera, by our popular composer, we have nothing to find fault: it exhibits skill both in the orchestral and chorus music; but it is that of a practised and facile writer; we do not perceive the working of a thoughtful spirit absorbed in the art. The light music of the first act is to our minds the best; it seems more in the composer's vein: the trio is especially clear. The duet, "I know not by what Spell," is on the good Italian model, and is certainly an effective composition. The sextet *Finale* is also well put together. The song, "To the Rose," is very pretty; but we do not think much of the ballad; they are laboured, and, unless sung by a very fine voice, would be dull indeed. The orchestra was too loud throughout, and we are disappointed to see such very fine players, and hear such indigent music. There is some de-

\*A friend, to whom I wrote for information as to Charles Lawson, thus answers my queries:

"I quite agree with your remarks about 'Carolus Lawson.' It was much the same sort of blunder as 'Victoria Regina,' but much more absurd. Lawson was the headmaster of Manchester free grammar-school, at the latter end of the last century, and much liked by his pupils. The subscribers thought merely of making a prize medal, and, of course, by the prize-holders, no long or expensiveness of inscription is needed. But all parties have forgotten that medals are even more now-lived than the old ones were."

fect, either in the altered position of the instruments, or the general management of the band.

The house was crowded, and the audience gave the most decided praise to the performers, and also to Mr. Bille, who conducted.

**Adelphi.**—To enjoy some pieces thoroughly, it is requisite to get rid of one's own ideas of truth and consistency; so on Monday night we gave ourselves up to the fancy of Charles Selby, and he took us "over the water and under the water," to show how a Prince (Miss Woolgar) had fallen in love with a beautiful Mermaid (Mme. Celeste) who had saved him from shipwreck, and how the Mermaid agrees to resign her voice, her memory, and even her tail, into the keeping of a "Witch," who promises a pair of legs in exchange, in order that she may run after the youth. She introduces herself to him as a naiad, but as she has lost both voice and memory, to explain herself becomes a matter of some difficulty; she, therefore, assumes the disguise of a Greek page, and in this capacity acts as pilot, and steers the Prince to his promised bride. At the marriage festival the Mermaid arrives with a large body of sea nymphs, armed *cap à pie*, "from head to foot" (delicious inconsistency), who, with sword and shield, fight their way through a quadrille and other impediments, and eventually carry off the bride elect; the life of the young lady, is spared, and the Mermaid is magnanimous enough to resign the hand of the Prince. This we suppose to be the story of the *Pearl of the Ocean*, and have only to add a few words concerning the humours of Wright, with a peacock's tail; Bedford made two feet higher than usual, and always forgetting himself; with Mungard for his remembrancer, always refreshing his memory with a crack from a bladder. Of the dialogue we have nothing to say further, than that much of it must be cut. As a spectacle, *The Pearl of the Ocean* is truly magnificent; the scenery, painted by Messrs. Johnstone and Pitt, is very beautiful, and Mr. Alfred Mellon has composed and arranged good and appropriate music. Mme. Celeste has produced the piece as if for the purpose of showing how much money could be lavished on the gorgeous mounting of so grand a spectacle; she has succeeded, *à merveille*, in dazzling all eyes, and the success of the "Pearl" is unequivocal.

# VARIETIES.

**A Companion to the Barometer**, compiled by Mr. J. Underwood, and published by Messrs. Horne, Thornthwaite, and Wood, is a table for shewing what state of weather will be likely to follow the changes in the height of the barometric column. It is set forth as deductions from the chief series of meteorological observations that have been made during the last thirty years. And Mr. Weekes says of it, after comparison with his own journals for twenty-seven years, in addition to many others:—"The Table comes as near the truth as anything of the kind is, in the present state of our knowledge, likely to approach." This is high testimony and just criticism, allowing even for local variations; and with it, and our admission of the general want of such a compilation, we introduce to our readers a Companion to the Barometer.

**A Table for Finding the Day of the Week or Month at sight**, from 1840 to 1990, is a very ingenious invention; which, with a circle moving round on a central pivot, clearly accomplishes what it purports to do, on a card little larger than the palm of your hand.

**Westminster Play.**—An extra performance of the *Adelphi* by the Westminster scholars, is, we understand, to take place on Thursday next, at the request and in the presence of Prince Albert.

**The Mortality in London** is decreasing, though still high above the average.

**Present condition of Shakspeare's Will.**—The three large sheets of paper on which the Will is written are joined together in the middle of the top margins, which are covered with a narrow slip of parchment; but, although protected with the greatest care, if it be left in its present state, I fear nothing can prevent the gradual decay of this precious relic, which has even materially suffered since Stevens made tracings from it, seventy years ago. The office in which it is kept is properly guarded by the strictest regulations, for manuscripts required for legal purposes demand a verification seldom necessary in literary inquiries; and it seems these rules forbid the separation of the sheets of the will, which, singly, could safely be preserved between plates of glass, and so daily examined without the slightest injury. At present, the folding and unfolding requisite on every inspection of the document, imperceptibly tend to the deterioration of the fragile substance on which it is written, and I sincerely hope the consent of the registrars will at length be given to the adoption of a course which shall permanently save this interesting record of the last wishes of the great poet, the most important memorial of him that has descended to our days.—From *Halliwel's Life of Shakspeare*, just published, and too late for us to review this week.

**Shakspeare and Queen Elizabeth.**—A tradition of late date tells us that Queen Elizabeth was in the theatre one evening when Shakspeare was personating the part of a king, and, in crossing the stage, moved politely to the poet without the honour being duly recognised. Her majesty, it is said, with a view to ascertain whether the omission was intentional, or whether he had resolved not to lose for an instant the personification of the character he supported, again passed the stage near him, and dropped her glove, which was immediately taken up by Shakspeare, who added these lines to a speech just then concluded, and so aptly were they delivered, that they seemed to belong to it:

And though now bent on this high embassy,  
Yet stoop we to take up our cousin's glove.

He then retired from the stage and presented the glove to the queen, who was said to have been greatly pleased with his conduct, and to have complimented him upon it. I cannot say who invented this story, but there is no good authority for it, however possible it may be that it is founded on an earlier and less circumstantial tradition.—*Halliwel's Life of Shakspeare*.

**The Shakspeare Subscription.**—A Shakspeare Fancy Ball is contemplated, under high and favourable auspices, in the best part of the London season; the proceeds of which are to be added to the subscription. The ball in aid of Scott's monument realised £1,200 or £1,400; and when we imagine how brilliant such an entertainment would be in Shaksperian characters and costumes, we cannot doubt, at least, a similar result. Meanwhile we trust the contributors will not languish; for as a national memorial for ever, there is much desirable to be done at Stratford-upon-Avon.

**Habits of Menagerie Beasts.**—A writer in a Cincinnati paper describes a midnight visit to the animals of Raymond and Waring's Menagerie, in the winter quarters in that city, with Driesbach, the famous keeper. He says:—"It was a sight worth walking ten miles to see. We found, contrary to the assertions of natural historians, an elephant lying down. It has always been asserted that these animals sleep standing. The different caged animals were reposing in the most graceful and classical attitudes. The lion and the tiger, the leopard and the panther, were lying with their paws affectionately twined about each other, without regard to species or nativity. In cages containing more than one animal, it is the never-failing custom for one to keep watch while the others sleep. The sentry is relieved

with as much regularity as in a well-regulated camp of soldiers, although not, probably, with as much precision in regard to time. The sentinel paces back and forth, and is very careful not to touch or do any thing to arouse his comrade. Occasionally he lies down; but always with his head towards the front of the cage, and never sleeps until he is relieved. This singular custom, Herr Driesbach informs us, since his connection with the Menagerie, he has never known to be violated. Thomas Cart—generally known as Uncle Tom—who is the faithful night-watch of the establishment, and who is now the oldest showing-master in the United States, confirms this statement. It requires 500 pounds of hay per day to feed the two elephants alone. The carnivorous animals consume from 100 to 120 pounds of meat each day. Besides this, large quantities of apples, potatoes, turnips, &c., are daily purchased for the monkeys, birds, and small animals."

**The (other) Hero of Waterloo.**—Some months ago we inserted a Tale of a Traveller in the Iron line, which narrated the aid given by that hero to the Iron Duke at the battle of Waterloo. (see *Literary Gazette*, No. 1595) expressing at the time our doubt whether it was or was not original. Since then, we have been referred to a version of it in a series of papers published in a provincial journal, and called "The School-Master," the writer of which, Mr. Lawes, vouches for its authenticity, having received it from one of the Duke of Sutherland's children; who, he believes, was present when the anecdote was related by the Duke of Wellington. This is a curious corroboration of a curious story, with which we leave it to "F.M. His Grace, &c., and the incredulous public."—Ed. L.G.

How very opinions about great Queen Beas,  
How her enemies rail, and her friends how they praise her!  
But this may be said of her temper and dress  
Her coil—or was ruff, and her abol—or was ruffier.

# LITERARY NOVELTIES.

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Correspondence and suggestions connected with this subject, and raised by the question touching *Blackwoods Magazine*, (see *Literary Gazette*, No. 1613) occupy several of the American journals; and we select the following as curious "items." Under the signature of "Godfrey," the principal object of the writer is declared to "advise British authors how they may secure an American copyright for their works under our existing laws; by making a trip to the United States with the MS. in their pocket, and publishing it here during a temporary residence. The language of the Act of Congress of February 3, 1831, is, 'I. restricts the right of the Statute to any person or persons being a citizen or citizens of the United States, or resident therein; and the executors, administrators, or legal assigns of such person or persons.' We are not aware that there has been any judicial decision determining the character of the residence here contemplated, which must be gathered from the general scope and policy of the act. The 3d section declares that nothing in the act contained shall be construed to prohibit the importation or vending, printing or publishing of any map, chart, book, manuscript, composition, print, or engraving, written, composed, or made by any person not being a citizen of the United States, nor resident within the jurisdiction thereof."

Our authors are thus invited to take a trip across the Atlantic; for, "as steam navigation, year by year, brings us nearer and nearer to England, some of our writers who are yet in the full tide of popular favour, and whose prolific pens furnish through the medium of (to them) profitable reprints, 'reading for the million,' on our side of the Atlantic, may find it worth while to accept an invitation so powerfully backed by golden reasons and who know but that our land, already a refuge and asylum for the oppressed and the unfriended, should not be the resort of pilgrims from distant lands hastening to the clerk's office in the various districts, as shrines worthy of their homage, where law calmly sits in her supremacy, ready to secure to them the fruits of their genius on the simple acknowledgment that at the time when they ask her interposition they are residents within her jurisdiction. (This, however, (it is anxiously added) would apply to the continuance of the general want of an international copyright law, the necessity for which, to protect the rights of American Authors, is becoming yearly more deeply felt. We believe, with the poet Wordsworth, that in this, as in other cases, 'justice is capable of working out its own expediency.'"



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Tables of Rates (with the last Report), can be obtained of GEO. H. PINCKARD, Resident Secretary, No. 10, Great Russell Street, Bloomsbury, London.

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Persons whose Policies with this Company expire on the 25th instant are respectfully reminded, that Receipts for the renewal of the same will be found at the Head Office in London and Liverpool, and in the hands of the respective Agents; and those who preferring the security offered by this company, may desire to renew their insurances, are informed that no expense will be incurred by such renewal.  
SWINTON ROBERT, Secretary to the Company.  
HENRY HENDERSON, Resident Secretary, London.  
December 7, 1867.

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The following are the annual Premiums for the Assurance of £100 for the whole life, one half of which may remain for five years, and merely paying the interest annually, at 5 per cent.; and should the policy become a claim in the interim, the amount due will then be deducted.  
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Age 30 . . . £2 10 0 . . . £2 13 0  
Age 40 . . . £3 10 0 . . . £3 18 0  
Age 50 . . . £4 10 0 . . . £4 18 0  
Age 60 . . . £5 10 0 . . . £5 18 0  
Age 70 . . . £6 10 0 . . . £6 18 0  
Age 80 . . . £7 10 0 . . . £7 18 0  
Age 90 . . . £8 10 0 . . . £8 18 0  
Age 100 . . . £9 10 0 . . . £9 18 0  
For short periods the Premiums are considerably lower, and for any ages or contingencies not usually advertised, information may be obtained on application to the Actuary or Secretary.

**FIRE DEPARTMENT.**  
The Company insure houses, furniture, stock in trade, farming stock, and every description of personal property, against loss or damage by fire.  
The Directors beg to remind their friends, whose premiums become due at Christmas, that no extra charge is made at this office for the transfer of policies, and they will be rated on terms particularly favourable to parties insuring.  
Insurances may be effected for any period of time; if for seven years, the Premium and Duty will only be charged for six.  
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**FOR GRANTING CERTIFICATES OF QUALIFICATION TO GOVERNESSES.**

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The Committee have always been of opinion, that the Governesses of England cannot be permanently benefited, until the qualified members of the profession are able to produce some satisfactory evidence of their merits, and the less competent can obtain an adequate and orderly preparation for their work.  
In order that the first of these benefits may be secured, and that there may be sound deliberation as to the best means of effecting the other, the Committee have sought the co-operation of a body of Gentlemen, most of them connected with a Metropolitan College, many of them eminent for their professional abilities, all of them experienced in some department of instruction.  
These Gentlemen will superintend the examinations of any Lady, who shall desire to prove her qualification for teaching any particular branch of knowledge, and, if satisfied of her competency, will grant a certificate.  
The examination will not be public, and will be conducted with the greatest regard to the feelings of the candidates; and the opinion of the examiner, as to the qualification of the lady who is examined, a his branch of instruction, but without the least reference to her merits as compared with those of any other Governesses who may be examined at the same time.  
For the present the Committee are enabled, through the kindness of the Gentlemen who undertake the examinations, to offer the certificate free of charge. They cannot, however, promise that, hereafter, they may not be forced to make demands upon the time of Gentlemen engaged in laborious professions, which may require some remuneration.

It will be needful to obtain rooms for the Examinations, which it is hoped, may hereafter be used for Lectures and Classes; it is proposed therefore, to procure eligible premises near to those now occupied by the Society. To meet this demand, to procure the necessary apparatus and books, and to secure Advantages to Governesses in any future and more general scheme of education, it is proposed immediately to receive subscriptions for the College Fund. The Committee earnestly hope, that the measures which they propose may afford considerable comfort and security to parents. They cannot, indeed, relieve any mother or guardian of her natural responsibility. They cannot engage to give any sufficient information respecting the moral character, temper, or skill in management to the Governesses to whom they grant certificates. An experienced examiner may make observations upon some such points, which will not be without their value; but all that he can positively answer for is the knowledge of the Governesses in the subject which she professes to teach. The Committee would be sorry to diminish—they would gladly increase—the diligence of parents, in making inquiries respecting those to whom they commit their children.

The following Gentlemen have kindly undertaken to form a Committee, under whose superintendence the examinations shall be conducted.  
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William Stenrod Bennett, Esq., Professor in the Royal Academy of Music.  
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The Rev. Richard Chenevis Trench, M.A., Professor of Divinity, K.C.L.  
The Honorary Secretary.

It is hoped, that any Governesses who take a special interest in this effort to elevate the character and respectability of the profession, will be ready to receive the names of all Ladies seeking a certificate.

The other objects of the GOVERNESSES BENEVOLENT INSTITUTION are—  
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Economy, 430. Political Economy, the Progress of, 534.  
Political Fable, 319. Ponsoby's (Mrs.) Protege, 468.  
Pontef's Conversational French Grammar, 91. Post-  
Laws, Plan for the Equalisation of, 354. Popular Cyclo-  
pædia of Natural Science, 516. Portugal, Journal of a  
Residence in, 532. Posthumous Works of the Rev. T.  
Chalmers, 810. Power on the Qualification of Electors,  
669. Prasin, Lettres de la Duchesse de, 815. Pres-  
cott's History of the Conquest of Peru, 377, 397.  
Prison, Better than Cure, 368. Price's Geographical  
Progress of Empire, &c., 685. Probabilities, an Aid to  
Faith, 137. Progression by Antagonism, 25. Progress-  
ive Geography for Children, 91. Prose Writers of  
America, the, 720. Prove and Verse, a Literary Melange  
of, 91. Protector, the, 576. Protege, the, 468. Pro-  
testant Reformation in France, 379. Prussian Monarchy,  
History of the, 378. Public, a Word to the, 81. Public  
Men, Studies of, 112. Public Schools, Manual of Practi-  
cal Observations on, 368. Pulling on the Disputes in  
the Corporation of London, 68. Pulmonary Consump-  
tion, Scudamors on, 557. Pumps, Sketches of, 63.  
Punch's Pocket-Book, 781.  
Queen of England, Lives of the, 426, 445, 795, 814.  
Ranke's Swedische Geschichte, 556. Rames-  
es in Sweden and Gotland, 701. Ranke's History of  
Germany, 559. Ranke's History of the Prussian Monarchy,  
611. Raphael's Prophetic Almanack, 811. Raphael's Reckoner  
never invented, the, 334. Reading for the Young, 797.  
Real Life in India, 446. Reformation, the, 766. Reformer's  
Eccelesiastical Antiquities, 368. Reformation, the, 766.  
Reformers, the, 544. Reformation, the Three, 68.  
Religious Liberty, and the Church in Chains, 682. Re-  
miniscences of Daniel O'Connell, 446. Bennis's Bird  
Miscellaneous, 246. Retrospect of Medicine, the, 379.  
Review of the Law of Marriage, 319. Richardson's  
(Mrs.), Memoirs of the Queen of Prussia, 579. Richards's  
Grammar, 264. Riddle's British History, 431. Riddle's  
British History in the East, 431. River Amazon, Voyage up  
the, 618, 639. River Dove, the, 446. Robin Hood, a Lytall  
Geste of, 137. Robin Hood, 468. Robinson Crusoe, 592.  
Robinson's Art of Curing Meat, Fish, &c., 298. Rogers's  
Dictionary of Dental Science, 545. Rolle's Oath of Allegiance,  
846. Romance of War, the, 558. Roman Republic, History  
of the, 113. Rome, Notes of a Residence at, 668. Rome, the  
History of, 231. Rose Allen, Autobiography of, 831. Rowland  
Brathwaite, 796. Roxburgh's Ballads, 58. Royal Families of  
England, &c., 637. Royal Navy, History of the, 185, 214, 717.  
Runford's Essay, 586. Rural Cyclopaedia, 334, 379. Russell, 431. Russell (Lord John), Letter to,  
668. Russell's Shoe of Dr. Johnson, 31. Rye, the Antiquities  
and Antiquities of, 483.  
Rosa (Viscountess), Memoirs of, 435, 443, 667. Sand  
(George), the Works of, 91. Savindroog, 861. Savory's  
Compendium of Domestic Medicine, 192. Science, Thoughts  
on the Degradation of, 604, 634. Scientific Knowledge, the  
Cream of, 43. Schiller's Correspondence with Körner, 349.  
Schiller's History of the Courts of Alexander and Nicolas, 793, 812.  
Schomburgk's History of Barbados, 860. Schopenhauer  
(Madame), the Youthful Life of, 555. Scrip, &c., the, 556.  
Scindmore on Pulmonary Consumption, 557. Secret History  
of the Courts, &c., of Alexander and Nicholas, 793, 812.  
Seguin's Life of Fesire, 891. Selections, the, 556. Servant, a History of, 589. Settlers and  
Convicts, 649, 671. Shadow of the Pyramid, the, 843.  
Shakespeare, New Illustrations of the Life, &c., of, 331.  
Shakespeare, the Home of, 658. Shakespeare's Proverbs, 595.  
Sharpe's London Magazine, 288. Shelley, the Life of, 655.  
Sheppard's Essays on Dreams, 331. Sherwood's (Mrs.) History  
of the Fairchild Family, 553. Short Readings for Family Prayers,  
863. Sidmouth (Viscount), Life of, 105, 145, 149. Sidney's Home  
and its Influence, 400. Simple Tales for the Young, 766.  
Simpson's Narrative of a Journey round the World, 353.  
Sinrock's Faust, 685. Sinclair's (Catherine) Journey of Life,  
558. Sinnett's Byways of History, 349. Siamond's Political Economy, 430.  
Sketches of Ireland Sixty Years ago, 573. Sketches of Pumps,  
63. Sketches of the History of Christian Art, 25. Skibberren,  
Three Days' Visit to, 263. Skin, Practical Observations on  
the Treatment of, the, 415. Skin, on the Management of the,  
383. Slave Captain, the, 699. Sleight's Outcast Prophet,  
313. Smith's and Tears, 334. Smith's Dramas, 597. Smith's  
Patriarchal Age, 617. Smith's Visit to the Celestial Cities of  
China, 737. Snow's (Sir W. S.) Life, &c., of, 825. Snow's  
Lyrical Memoirs, 412. Solly on the Human Brain, 701. South  
America, Adventures in, 497, 517, 535. Southey's Doctor,  
743, 766. Southey's Robin Hood, 468. South-  
Household Surgery, 701. Spain, Ford's Gatherings from  
68, 166. Specimens of the Early Native Poetry of Ireland,  
188. Spier's Oxford English and French Dictionary, 534.  
Sponsor's Offering, the, 553. Staite's Fable-  
for Children, 645. St. Alban's Abbey Church, a History of,  
733. Standard Novellists, 193, 215, 351. Stanford's  
Patriots of Italy, 688. Statesmen of America, the, 41.  
65. Steam Ships, Observations on, 68. Steepleton, &c.,  
112. Steer's (Fanny) Ant Prince, 533. Stein and Pozzo  
di Borgo, 454. St. Guthlac, Godwin's Life of, 811.

Stilling, Life of, 705. Stoddart's Angler's Companion, 343.  
Story without an End, the, 781. Strauss's Travels in the East,  
313. Strawberry Hill, 43. Stray Leaves from a Freeman's  
Note-Book, 5. Strickland's (Miss) Lives of the Queens of  
England, 496, 445, 795, 814. St. Roche, 778. Stuart Papers,  
the, 123, 142. Student of Salamanca, the, 351. Studies of Public Men,  
112. Sugar Planter's Manual, the, 610. Summer in the Wilderness,  
123. Surtees' Treatise on the Ministry of the Word, 816.  
Suttee, the, 686. Suttou's Evangel of Love, 686. Sweet's  
Religious Liberty, 822. Switzerland, the Contest in, 831.  
Sylvan's Pictorial Hand-Book, 416, 522. Syrian Churches, the,  
320.  
Tables showing the Legal Weight of British Gold and Silver  
Coins, 579. Talbot's English Etymologies, 57. Tales of  
Adventures by Sea and Land, 298. Tancred, 525, 545. Taylor  
(Bishop Jeremy), Biography of, 10. Taylor's Views a-foot, 84.  
Taylor's (H.) Notes from Life, 889; Five of the Conquest, 891.  
Testotalism, a Medical Discussion on, 845. Temperance, the Blessings  
of, 845. Tennant's List of British Fossils, 658. Terror,  
Voyage of the, 441, 445. Thebes, Dr. Lepsius's Tour from,  
60. Three Paths, the, 595. Thom's Chinese Travels, 797.  
Thom's Irish Dialogues on Universal Salvation, 638. Thom's Irish  
nack, 68. Thomson's (Mrs.) Memoirs of Viscountess Sandon,  
425, 443, 467. Thomson's Seasons, 715. Thomson's (Mrs.)  
Tracey, 361. Thornley's (Mrs.) True End of Education, 633.  
Thornton's (Elizabeth) Truth and Falsehood, 143. Thoughts  
on the Degradation of Science in England, 604, 624. Threlkeld's  
Travels in the East, 351. Til's Poems and Ballads, 753.  
Tischendorf's Travels in the East, 351. Torlogh O'Brien,  
the Fortunes of, 231. Tracey, or the Apparition, 361.  
Tracts of the Anti-Bribery Society, 879. Traill's Josephus,  
48. Transactions of the Royal Society of Literature, 843.  
Travel, the Hand-Book of, 351. Traveller's Travels, 783.  
Trevelyan's Travels in the East, 212, 351. Treatise for  
finding the Cubic Contents of Earthworks, 576. Treaty of  
Utrecht, the, 430. Trevor, 137. Trollope's (Mrs.) Three  
Cousins, 351. True Story of my Life, the, 513. Truth and  
Falsehood, 143. Tschudi's Travels in Peru, 41, 66, 89, 111.  
Tuckerman's Thoughts on the Poets, 637. Tudor's Memoirs  
of a Christian Family, 565. Tyndal's Rambles about Bath,  
556. Twiss's View of the Progress of Political Economy, 538.  
Tyler's Wooden Walls of Old England, 68.  
Ultimate Manifestation of God to the World, 368. University  
of Dublin, History of the, 703. Unseen World, the, 368.  
Vacher's Parliamentary Companion, 143. Vestiges of Creation,  
319. Vicary's Notes of Residence at Rome, 668. Victories  
of the British Armies, the, 610. View a-foot, 84. Village  
School Fete, the, 705. Village Tales, 127. Village Tales  
from Alsatia, 895. Voice from Lebanon, a, 515. Voice  
from Windsor, a, 721. Voices from the Mountains, 845.  
Vox Vera, 623. Voyage of H.M.S. Erebus and Terror, 441, 465, 484.  
Ward's Remarks on the Commercial Legislation of 1846,  
127. Warning to Wives, a, 699. Warren's Now and Then,  
873. Warr's Canada as it is, 368. Warwick's Poets' Pleasance,  
748. Waterhouse's Natural History of the Mammalia,  
91. Waterloo, a Voice from, 415. Waterloo, Story of the  
Battle of, 446. Watkinson's Art of Assaying Gold and Silver,  
298. Watts's (Dr.) Songs, 885. Wayfarer's Sketches among the Greeks,  
592. Wealth, the Philosophy of, 127. Wellington Despatches,  
192, 279. Western Africa, Travels in, 683, 703. Westminster,  
a Letter to the Electors of, 193. West's Excellency of Man,  
333. West's Summer Visit to Ireland, 358. Whately's  
Papers on Natural History, 365. Where's Eliza? 753. Whim  
and its Consequences, a, 117. Whitehead's Smiles and Tears,  
334. White's Treatise on the Plague, &c., 48. Whiting's  
Melange of Prose and Verse, 91. Whom to Marry and How  
to get Married, 796. Wild Rose, the, 573. Wilan's Country  
Scenes and Subjects, 91. Willard on the Circulation of the  
Blood, 48. Williams's Christian Examples, 279. Williams's  
Crisis and the Crash, 750. Williams's Recollections of Malta,  
333. Willis's (N. P.) Poems, 895. Willoughby's (Lady) Diary,  
876. Wilcott's Biography of Jeremy Taylor, 10. Wilson on  
the Management of the Skin, 383. Wilson's Lands of the Bible,  
588. Wiltshire, the Natural History of, 794. Woman's Trials,  
Tales of, 10. Women of Scripture, the, 739. Wooden Walls  
of Old England, the, 68. Woolwich, Summer Evening  
Ramble round, 331. Working Classes, Condition of the,  
816. World and its Creator, the, 229. World to Come, the,  
193. Wright's Evils of the Currency, 765. Wright's Universal  
Pronouncing Dictionary, 672. Wyde's Railway Maps, 10.  
Year-Book of Facts, the, 144. Yates (Wm.) Memoir of,  
215. Year of Consolation, a, 339, 349. Young Authors  
the, 606. Yearseley on Deafness, 753. Zoological Recreations,  
558. Zamba, Life of, 640.

## ORIGINAL CORRESPONDENCE.

Assyrian Inscriptions, the, 469. Cairo, Letter from, 352. Central Sun, the, 69. Constantinople,  
Letter from, 753. Cullmore, Isaac, Letter from, 69, 92, 133.  
Druidical Remains, Letter on, 216. Elevation of the Dry Land,  
Theory of the, 92. E.R.P. Letters from, 352, 658, 721, 733, 782.  
Galatz, Letter from, 721. Geographical Orthography, 49.  
Greek Archipelago, Letter from, 793.

Halliwell, J. O., Letters from, 610, 799. H. B.'s Caricatures,  
Letter on, 249. Hinks, Edward, Letter from, 469. Huesenbeth,  
Letter from, 128. Kirby, Bernard, Letter from, 793. Laurie,  
John, Letter from, 416. Meeting of the Birds, 144. Mustard,  
Derivation of the Word, 128. Napoleon Bonaparte, Original  
Letter of, 597. Notes of the Sun's Orbit in Space, 92. Nursery  
Tales, 127, 141. Pearce, H. J., Letter from, 193. Pantomime,  
Fait Cinella Punchinello, 897. Refuge for Prisoners, 416.  
Shakespeare, 610. Shakespeare's Birth-place, 781. Sheldon's  
Border Ballads, 193. Thompson, J., Letter from, 768. Tighe,  
Mr., Letter from the Agent of, 49. Vienna, Letter from, 658.

## ARTS AND SCIENCES.

## MEETINGS OF SCIENTIFIC BODIES.

Astronomical Society, 558. British Association, 457, 457, 503, 519, 636, 831.  
Cambridge Philosophical Society, 335. Chemical Society, 69,  
193, 294, 299, 358, 432, 469, 537, 538, 580. Economical Society,  
11, 216, 333, 539, 610, 754, 847, 886. Geographical Society, 11,  
49, 93, 169, 248, 360, 398, 524, 568, 433, 447, 500. Geological Society, 10, 30, 33, 170,  
193, 341, 800, 833, 873, 899. Hanoverian Medical Society of London,  
754. Institution of Civil Engineers, 50, 70, 194, 217, 284, 300,  
320, 353, 369, 384, 438, 559. Linnæan Society, 171. Microscopical  
Society, 49, 469. Palæontological Society, 499. Royal College of  
Chemistry, 170. Royal College of Physicians, 10. Royal Institution,  
138, 143, 170, 316, 332, 353, 3, 3, 401, 416, 481, 447. Royal Irish Academy, 37, 79,  
593, 610, 642. Royal Society, 49, 92, 124, 145, 165, 192,  
516, 531, 545, 565, 594, 601, 608, 631, 646, 688, 717. Scientific  
Congress at Vienna, 685. Society of Arts, 94, 194, 300, 320,  
394, 559, 800, 823, 885, 890. Zoological Society, 170, 212, 249,  
299, 353, 369, 401, 447, 417, 470, 559, 846, 880.

## MISCELLANEOUS.

Achromatic Glass, 816. Acids of Sulphur, the, 434. African  
Discovery, 595. American Human Fossils, 434. American Society  
and Astronomy, 673. Ammoniacal Salts and Amides, 816.  
Artificial Circle, the, 784. Arctic Expeditions, 816, 898.  
Artificial Hydrophane and Hyaline, 879. Artificial Minerals,  
626. Aurora Borealis, the, 763. Barometer without Fluid,  
a, 846, 884. Caloric Spectrum, 792. Chambers, Robert, Letter  
from, 196. Chart of British Ornithology, 577. Christened,  
831. Colla's Comet, 795. Conversion of the Diamond into  
Coke, 447. Cyanogen, &c., the action of, 890. Daguerreotype  
Institution, 280. Discovery of a New Comet, 705, 737, 774,  
795. Diamagnetic Conditions of Flame and Gases, 847.  
Dublin University Museum, the, 637. Earthquake and Meteors,  
673. Earthquake at Fecund, 521. Eastern Geography, 705.  
Edmonds on the Cause of Oscillation in the Waters of Lake  
Ontario, 559. Electrical Precipitation, 689. Errors of the  
Pendulum, 689. Falling Stars, the, 627. Franklin's, Sir John,  
Expedition, 401. Fumic Impeller, 171. Godard's Improved  
Anemometer, 18. Great Telescope at Cambridge, the, 846.  
Gun Cotton, 249. Henke's New Planet, 521. Hydrate and  
Metastannic Acid, 11. Inquiry into the Variation of Relative  
Level of Sea and Land, 196. Lightning, Extraordinary Effect  
of, 11. Longitude of New York City by Magnetic Telegraph,  
621. Lord, the, 231. New Minerals, 642, 699, 316. New Planet,  
Iris, 612, 642, 673. New Statues, the, 128. Organic Bodies in  
Hailstones, 196. Osone, a New Test for, 641. Planet Hebe,  
the, 641. Planet Neptune, the, 233, 394, 281, 689. Phosphorus  
and its Compounds, 890. Remarkable Aerolite, a, 800. Royal  
Astronomical Society's Medal, 232. Salts of Potash, Process of  
obtaining, 612. Satellite of Neptune, the, 577. Sharpe's  
Series of Modern Maps, 301. Society of Arts, Address from,  
723. Tin from Antimony, the Separation of, 801. Titanium,  
Experiment with, 521. Tungstates and Silicates, 768.  
Ventilation, Health of Towns, 319. Wyo's Atlas of the World,  
233.

## LITERARY AND LEARNED.

MEETINGS OF LITERARY AND LEARNED SOCIETIES.  
Elfric Society, 33. Antiquaries, 51, 70, 193, 173, 194, 217,  
233, 249, 301, 335, 384, 417, 434, 450, 817, 832. Archaeo-  
logical Institute, 234, 385, 580, 817. Asiatic Society, 71,  
197, 234, 281, 365, 385, 445, 561, 861.

British Archaeological Association, 12, 51, 70, 95, 129, 149, 174, 196, 218, 233, 264, 301, 320, 335, 369, 384, 402, 417, 434, 417, 470, 492, 506, 522. Meeting at Warwick, 545, 560, 577, 628, 659, 673, 690, 707, 737, 768, 783, 817, 833, 849, 865, 881, 899.

Cambridge Archaeological Association, 629. City of London Literary and Scientific Institution, 659. King's College Distribution of Prizes, 492. Numismatic Society, 18, 98, 298, 365, 386, 850. Parker Society, 435.

Royal Society of Literature, 70, 95, 129, 171, 234, 336, 417, 470, 521. Sheffield Athenaeum and Mechanics' Institute, 659. South-east Literary Institution, 331. Surtees Society, 33. Syro-Egyptian Society, 71, 174, 330, 434.

## MISCELLANEOUS.

Academy of Sciences at Vienna, 594. A Lost Book of Livy Found, 594, 869. American Archaeology, 707. Ancient Monuments of St. Andrews, the, 673. Archaeological Association, Congress of, at Warwick, 434. Assyrian Antiquities, 612. Assyrian Inscriptions and the Ninrood Marbles, 695, 687, 690, 881. British Museum, the, 218, 250.

Cambridge Antiquarian Society, 34. Archaeological Association, 34. Charter House, the, 834. Copenhagen, Formation of the Museum of Antiquities in, 72. Copyrights in America, 899. Cork, J. R.'s letter from, 724. English and American Authors and Publishers, 398. Ethnology, 833. Excavations in the Anglo-Saxon Cemetery at Oseburg, 355.

Götha, Philological Meeting at, 723. London University Distribution of Prizes, 492. Löwenstein's Progress in Deciphering the Assyrian Writings, 881.

Maltese Antiquities, 706. Scottish Antiquities, the, 34. Shakspeare Monuments, 706. State Papers and Records, 150.

## FINE ARTS.

## NEW PUBLICATIONS.

Baronial, &c., Antiquities of Scotland, the, 674. Bottle, the, 643. Burki's Bolton Abbey, 900. Chart of Ancient Armour, 674. Christian in Palestine, the, 900.

Dawn of Love, the, 523. Drawings in India, 448. Ferguson's Illustrations of Architecture in Hindostan, 660. Finden's Royal Gallery of British Art, 882.

Gordon's (Miss) Etchings, 900. Heath's Illustrated New Testament, 303. Landseer's Deer Stalking in the Highlands, 13. Last Supper, the, 660.

Mosque of Saint Sophia, the, 690. National Gallery of Pictures, the, 802. New Testament of our Lord Jesus Christ, 303.

Polychromatic Ornament of Italy, the, 235. Principles of Design and Colour, 674. Recent Medals, 900.

Roberts's Sketches in Egypt and Nubia, 235, 402, 508, 630, 809, 883.

Scotland Delineated, 51, 218, 371, 660, 802. Specimens of Ancient and Modern Bindings, 690.

Tallis's Street-Views, 802. Tradesman's Book of Ornamental Designs, the, 674. Views in Borneo, 818. Views in the Eastern Archipelago, 673.

White Cat, the, 371. Windsor Castle, 818.

## EXHIBITIONS.

Art Union, 612. Baptism of Christ, 418. Boesmans, the, 338. British Institution, 150, 174, 193, 218, 402, 418, 501.

Crown's View of Rome, 865. Dioramas, 266. Burford's Panorama, 471. Equestrian Picture, and Bust of the Queen, 900.

Lough's Sculptures, 507. New Society of Painters in Water Colours, 391, 327. Picture of Leonardo da Vinci, 448.

Royal Academy, 333, 339, 326, 418, 435, 448. Royal Academic Institute, 307, 471. Sculpture, 335. Society of Painters in Water Colours, 337.

St. James's Palace, 3, 0. Suffolk Street Gallery, 360, 471, 502. Westminster Hall, 471, 492, 507, 523, 538, 551. Windsor Castle, 370.

## PORTRAITS.

Campbell, Thomas, 282. Dalhousie, Lord, 818. Duff, James, 707. Granby, the Marquis of, 708. Mackenzie, William, 151. Smith, Sir Harry, 308. Thorp, the Venerable Archdeacon, 151.

## MISCELLANEOUS.

Andersen, Bust of, 629. A. Union of London, 754. Association for the Free Exhibition of Modern Art, 370. British Institution, the, 130. British School of Art, the, 732.

Charles I., by Velasquez, 332. Chartered Society of British Artists, 123. City of London Union, 805.

Dictionary of Works of Art; Vernon Collection, 612, 690. Eldred's Repository of Art, 865. English Newspaper and City in Rome, 448.

Fair Matthew, Medal of, 660. Fine Arts and Virtue, 471. Gibson's Statue of the Queen, 493, 538. Government School of Design, the, 559.

Hampton Court Palace, 35.

Jenny Lind, Bust of, 659. Statuette of, 674.

Lough's Statue of Prince Albert, 538.

National Gallery, the, 13, 34. National Gallery, the Vernon Pictures, 690.

Nelson's Column at Charing Cross, 818.

New Palace of Westminster: the Commission on Fine Arts, 674, 690. New Picture Gallery at Dresden, 596.

Our Fine Arts, 302.

Papworth, J. B. Present to, 95. Prince of Wales's Shield, the, 282.

Professor of Painting, Election of, 833.

Rembrandt's Etchings, 785. Royal Academy Distribution of Medals, 881.

Royal Institute of British Architects, 173, 199. Royal Picture Gallery at the Hague, 569.

School of Design, 568. Sculpture, Bailey's, &c., 336. Sir Robert Peel's Pictures, 336.

Toschi's Engravings of Frescoes, 580.

Wellington Statue, the, 325, 539. Wilkie's Picture of the Queen Presiding at the First Council after her Accession, 43.

Wyon's New Crown Piece, 539.

## FOREIGN CORRESPONDENCE.

Belgium, 14.

Ceylon, 419. Copenhagen, 619, 833.

Denmark, 36, 90, 450.

Egypt, 338. Excavations at Ninrood, 901.

France, 35, 51, 73, 96, 131, 175, 199, 219, 235, 250, 266, 282, 308, 322, 337, 350, 371, 387, 402, 418, 436, 449, 471, 506, 523, 539, 569, 580, 612, 629, 643, 675, 692, 708, 739, 754, 778, 785, 809, 819, 833, 850, 865, 882. Fribourg, 786.

Germany, 14, 36, 52, 131, 176, 200.

Hamlet in Denmark, 36.

Notes from Abroad, 739, 755, 770, 788, 820, 834, 850, 866, 882.

Osburn, W., Letter from, 786.

Rapport Annuel fait à la Société Asiatique, 803. Remarkable Discovery, 508.

Syria, 419.

Venice, 769.

## NOTES FROM ABROAD.

Interesting communications from every foreign country are inserted under this head in every number.

## SKETCHES OF SOCIETY.

Amelioration of Ireland, 771. Artists' General Benevolent Fund, 251, 267. Asylum for Idiots, 772.

Bethlem and Bridewell Hospitals Anniversary, 493. Book-sellers' Provident Institution, 851. Booksellers' Provident Retreat, 525.

Bornco Church Mission, 834. Buckingham, J. S., 660.

Caxton Monument, the, 451. Centralisation: Russia, 472.

Charter House Infirmary: the Auxiliary Infirmary, 510. Church Building, 540. College of Civil Engineers, 525.

Creator of Fame, the, 755.

Destruction at Baslebeck, 493. Drinking Toasts, 723.

Englishmen and Americans, Difference between, 804.

General Theatrical Fund, 267. Grand Duke Constantine, the, 429.

Greenwich Fair a Century ago, 283.

Health of Towns, 267, 630, 756.

Iron Duke and the Iron Trade, the, 506.

Karaites, the, 97.

London Improvements, 736. Lunatics' Friend Society, 663.

Madame Tussaud's Exhibition, 612. Marquis of Northampton's Soiree, 151, 236. Mesmerism, 323. Monument to Shakspeare in London, 692.

New Zealand: Heiki, 14.

Poor Man's Guardian, the, 803.

Red Indian Mythology, 644, 660, 677, 692, 708. Refuge for Unfortunate Females, 717, 722. Ronnie's, Sir John, Soiree, 437.

River Amazon, the, 662.

Salop Infirmary, the, 835. Shakspeareana, 540. Shakspeare's House, 629, 677. Syria, its Travelling Accommodations, 521.

## ORIGINAL AND CURIOSITIES.

Armenian Literature, 29.

Charter House, the, 741. Collections for an Athenæum Canabrigiense, 305, 310, 336, 351, 367, 384, 333, 340, 372, 389, 414, 420.

Literature: Heinrich Theodor Ritscher, 19, 74, 803.

Facetiae, 75.

Hood's Writings: Hood's Own, 16.

May-day, 356.

Napoleon Bonaparte, Original Letter of, 597. Notice on Tavern Tokens, 176. Novel Exhibition, 835.

Schiller's Correspondence with Körner, 804. "Spread" of Knowledge, the, 97. St. Valentine's Day, 132.

Wondrous Tale of Alroy, the, 740.

## MUSIC.

## NEW PUBLICATIONS.

Davidson's Complete Songs of David, 437.

Evening, 293.

Full Cathedral Service, the, 203.

Handel's Songs, &c., 576.

Light of Heart and Love, 203.

Measiah, the, 203. Music-Book, the, 20, 203, 437.

Nicholson's Flute Preceptor, 437.

Polka Waltzes, 203.

Songs of the Birds, 437.

Wilson's Edition of the Songs of Scotland, 4, 500.

## CONCERTS.

Balf's, 437. Beethoven Quartet Society, 334.

Lucas Grass, 437.

Haver's, Miss, 430.

Perry's, Hosekiah, 493. Fussli's, Mrs., 385.

Sacred Harmonic Society, 541.

Willmer's, Matine Musicale, 388.

Wilson's Scottish Entertainments, 437.

## MISCELLANEOUS.

Construction of Pique, Remarks on, 306.

Meeting of the Committee for the Revival of Sacred Music, 883.

Vocalisation, on, 806.

## POETRY.

B. B., 494. Boner, Charles, 509.

Cauvin, Joseph, 564.

Emma, B., 373.

Darby, Eleanor, 31, 203, 357, 663, 724, 835. Day, Julia, 509.

Fergusson, Robert, 340, 525, 867. Francis, G. F., 21, 373.

Greenwood, F. F., 132.

Hendricks, Rosa E., 741.

Keet, Edwin, 678.

Marian, 404, 901. Middleton, J., 689.

Swain, Charles, 20, 58, 95, 133, 614, 645, 692, 791, 803, 867.

Teuths, 678, 805. Tinsley, Mrs. Charles, 33, 614.

Urquhart, R., 207.

And at pages 58, 78, 291, 307, 614, 630, 645, 663, 756, 788.

## BIOGRAPHY.

Albertazzi, Madame, 709.

Bjornstam, Count, 773. Bonnycastle, Col. Sir R., 867.

Booth, John, 709. Brandon, J. A., 863.

Carisle, Nicholas, 645. Chalmers, Dr., 490. Chishelm, Anstey, 604. Collins, W. R., 159, 177. Combe, Dr. A., 614.

Cottingham, L. N., 778. Cristall, Joshua, 732.

Deane, Hearn, 177. Dibden, T. F., 890.

Egerton, Mrs., 614.

Gluscock, Captain, 741.

Herbert, the Hon. W., 459. Hewlett, the Rev. J., 152.

Hooton, Charles, 177. Howard, Henry, 734. Hunt, Thomas, 420. Huttner, J. C., 492.

Kay, Joseph, 867.

Liston, Robert, 865, 883. Lloyd, H. Evans, 541, 581.

M'Cullagh, Professor James, 774.

Navier, Macvey, 152. Neale, Mr., 867. Northumberland, the Duke of, 152.

Papworth, 422. Peake, B. B., 724. Pollock, Sir David, 540. Potts, Archdeacon, 152.

Rooke, W. M., 741.

Sorelli, Guido, 420. Stothard, Mr. H., 203. Surr, T. S., 363.

Taylor, Charles, 693. Travancore, the Rajah of, 304.

Turner, Samuel, 645. Turner, Sharon, 151.

Walter, John, 568. Watson, W., 804. Whitaker, G. R., 863. Whitaker, John, 867. Wieland, Mr. George, 864.

## DRAMA.

## PRINCIPAL NEW PIECES.

Barcarole, 285. Box and Cox, 788. Batterby's Ball, the, 20.

Camp of Silesia, the, 895. Colomba, 20. Crocus, the, 285.

Croesus, the Second, 285.

Enchanted Forest, the, 179.

Family Pride, 818. Feudal Times, 178. Flowers of the Forest, 220.

Gabrielli, 820. Genie du Globe, la, 868.

How to Settle Accounts with your Landlady, 565.

Iman's Daughter, the, 285.

John Savile of Haystead, 788.

Ladies, bowate 133. La Dame de Saint Tropez, 76. La Nayside, 614. Light Troop of St. James's, the, 251.

Manche à Manche, 883. Matilda, 178. Maid of Honour, 901.

New Planet, the, 285.

Peggy Green, 651. Pearl of the Ocean, 903. Philip Van Artevelde, 855. Prince Lutin, 30.

Romance and Reality, 420. House of Lion, the, 820.

Temper, 389. Tiridate, 883. Title-deeds, 475. Trip to Hampton, a, 788.

Wanted a Hermit, 389. What do they take me for? 420.

Jenny Lind, appearance of, 356.

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Sacred

in, 509.  
378.

5, 807.

6, 708.

807.

shelm,  
r. A.,  
3.

183.  
iurst,

riand,

avid,

283.  
202.

3. B.  
804.

21

Ball,

285.

f the

La

our,

Van

p to

30.

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